VISIT…

ALICE IN CHAINS

RECORDED VERSIONS GUITAR®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

NTIC TRANSCRIPTIONS
IOTES AND TABLATURE

nscribed by
E BILLMANN

ALICE IN CHAINS
ACOUSTIC

27. ANGRY CHAIR
10. BROTHER
22. DOWN IN A HOLE
48. FROGS
36. GOT ME WRONG
40. HEAVEN BESIDE YOU
59. KILLER IS ME
14. NO EXCUSES
6. NUTSHELL
53. OVER NOW
30. ROOSTER
16. SLUDGE FACTORY
45. WOULD?
62. GUITAR NOTATION LEGEND

Photos by Danny Clinch

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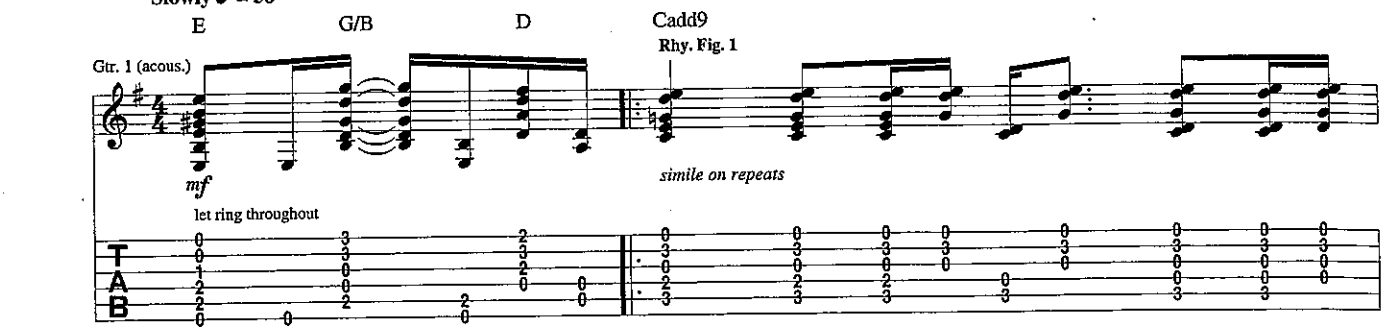
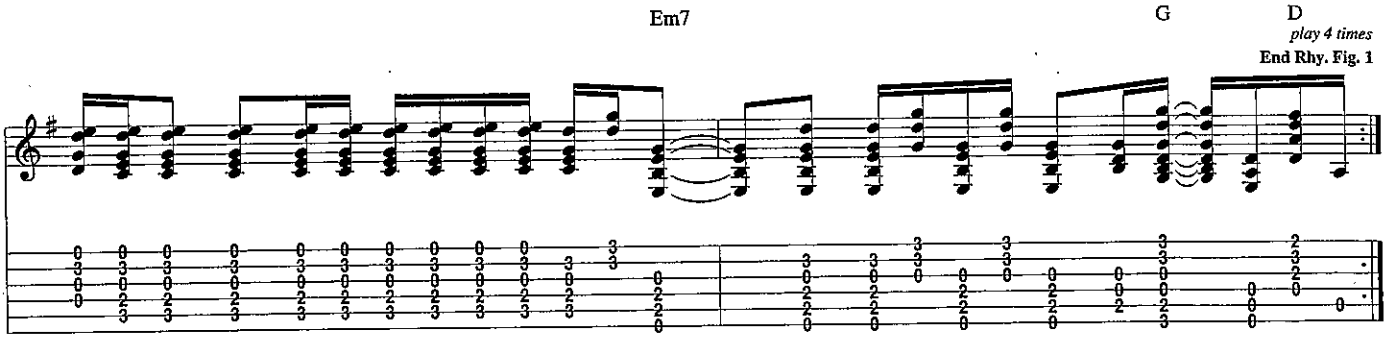
Nutshell

Words by Layne Staley
Music by Jerry Cantrell, Mike Inez and Sean Kinney

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Slowly ♩ = 58





Verse
Gtr. 1: w/ Rhy. Fig. 1, 3 2/3 times, simile

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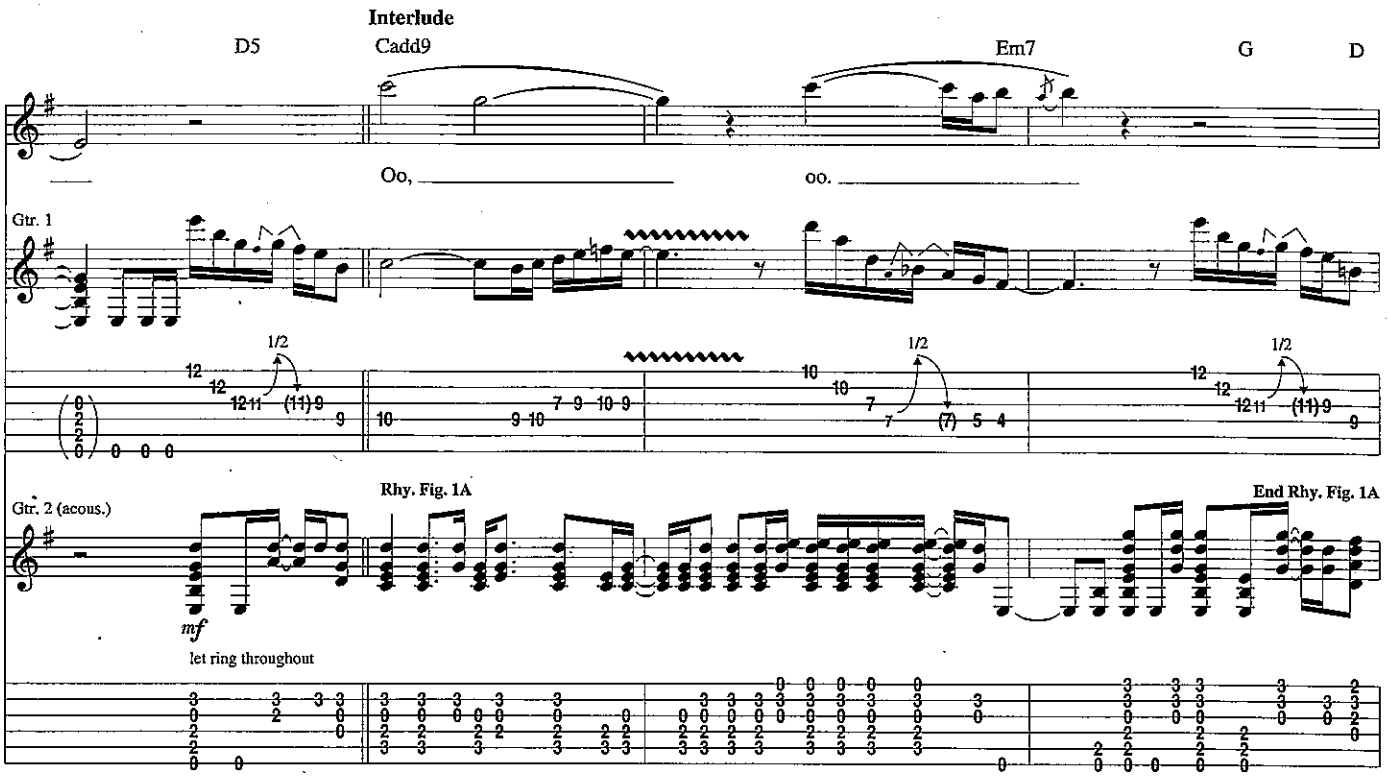
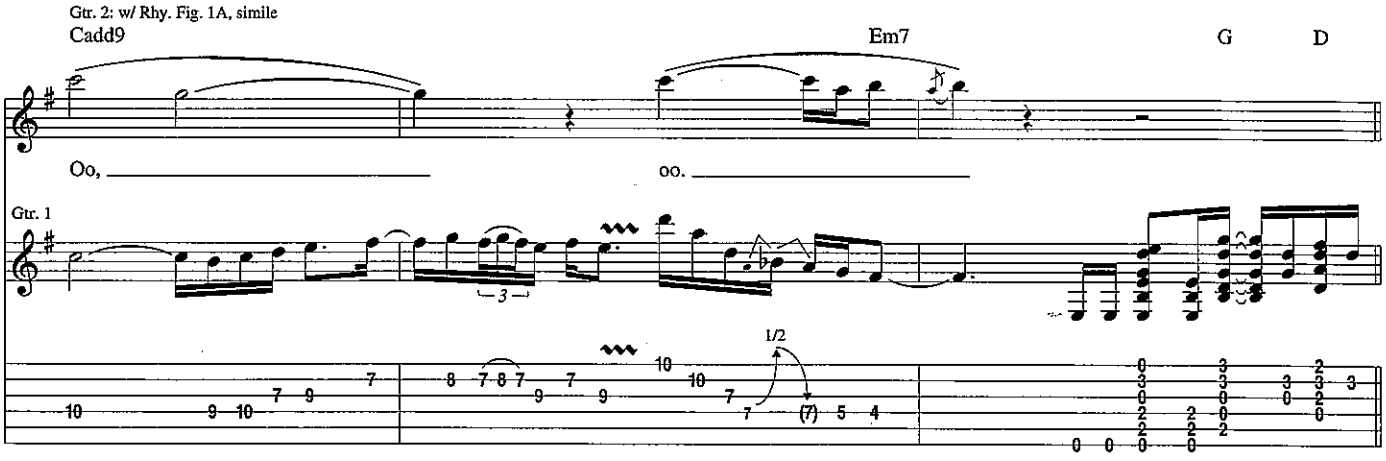
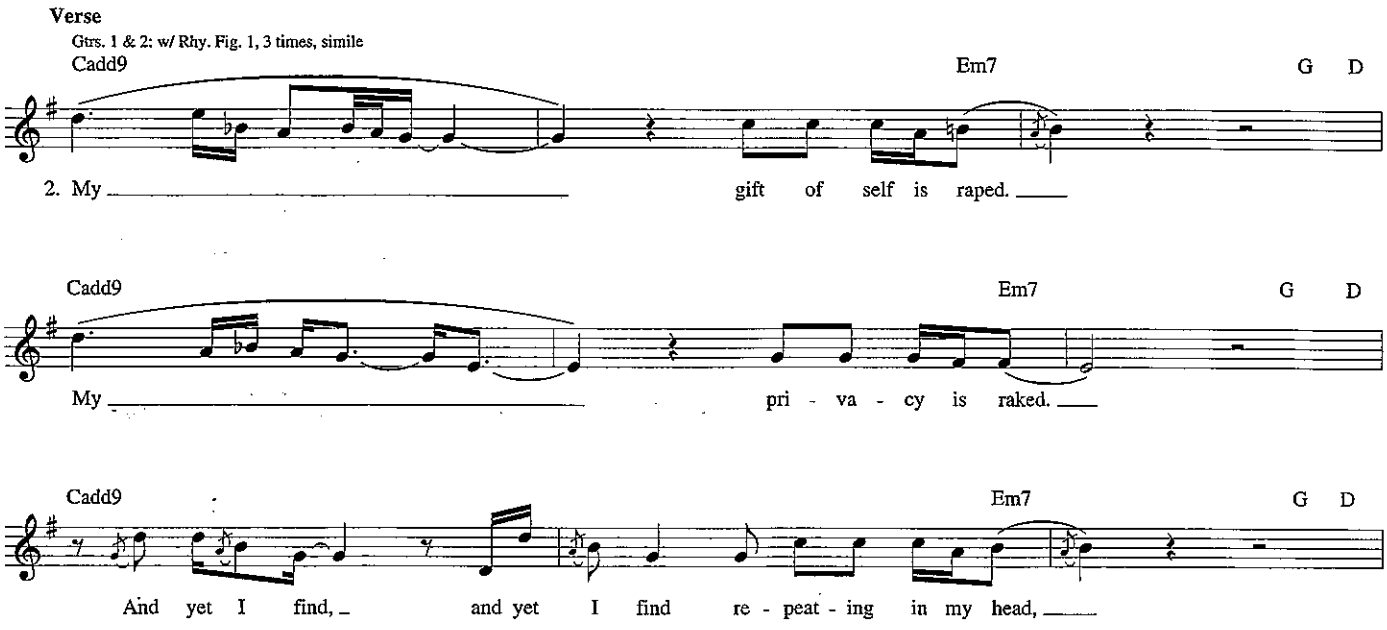
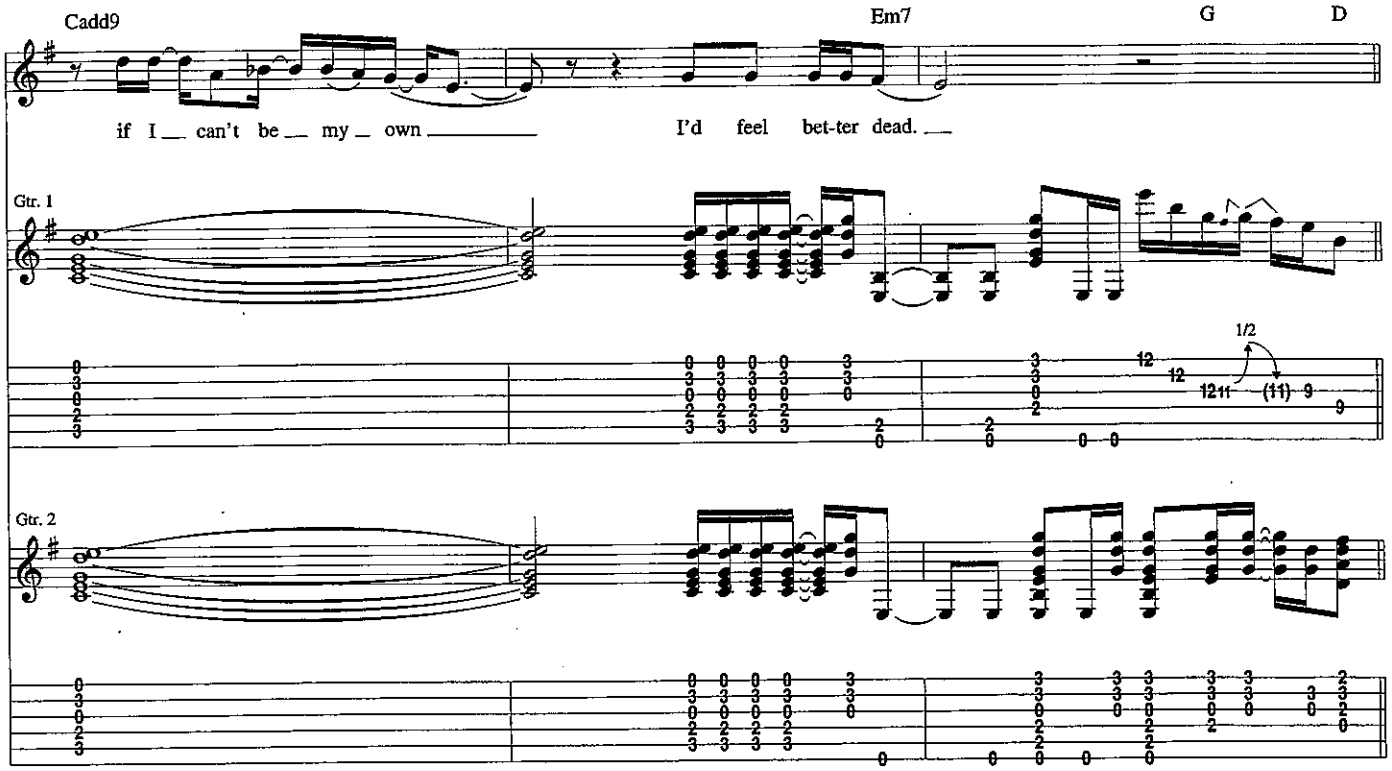

Interlude
D5
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
1/2
Gtr. 2 (acous.)
Rhy. Fig. 1A
End Rhy. Fig. 1A
mf
let ring throughout

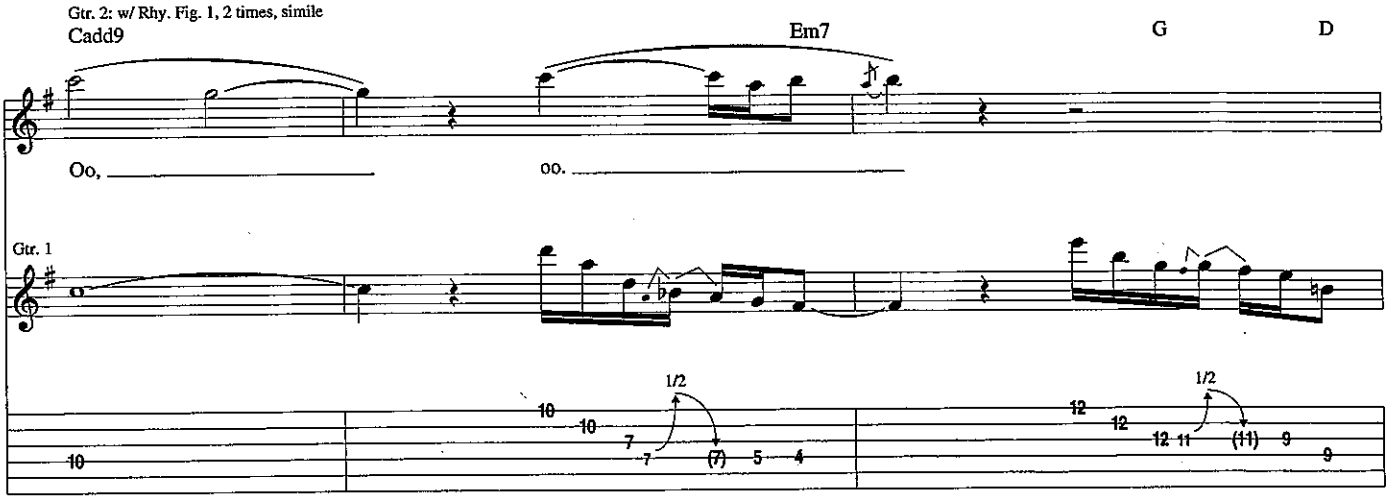

Gtr. 2: w/ Rhy. Fig. 1A, simile
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
3
1/2

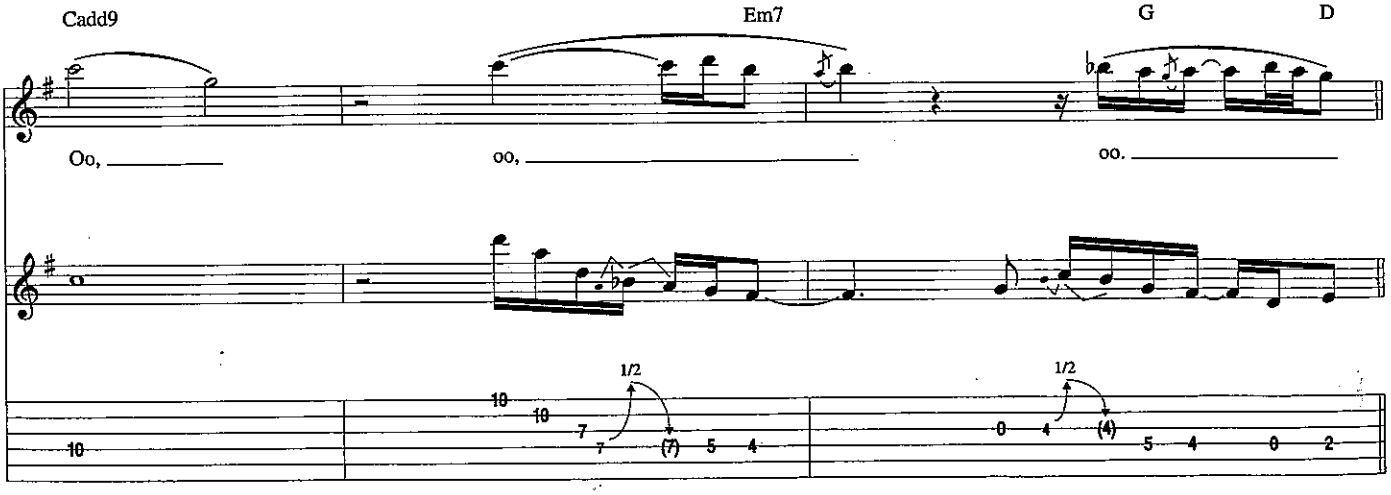

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Cadd9
Em7
G
D
2. My gift of self is raped.
Cadd9
Em7
G
D
My pri - va - cy is raked.
Cadd9
Em7
G
D
And yet I find, and yet I find re - peat - ing in my head,



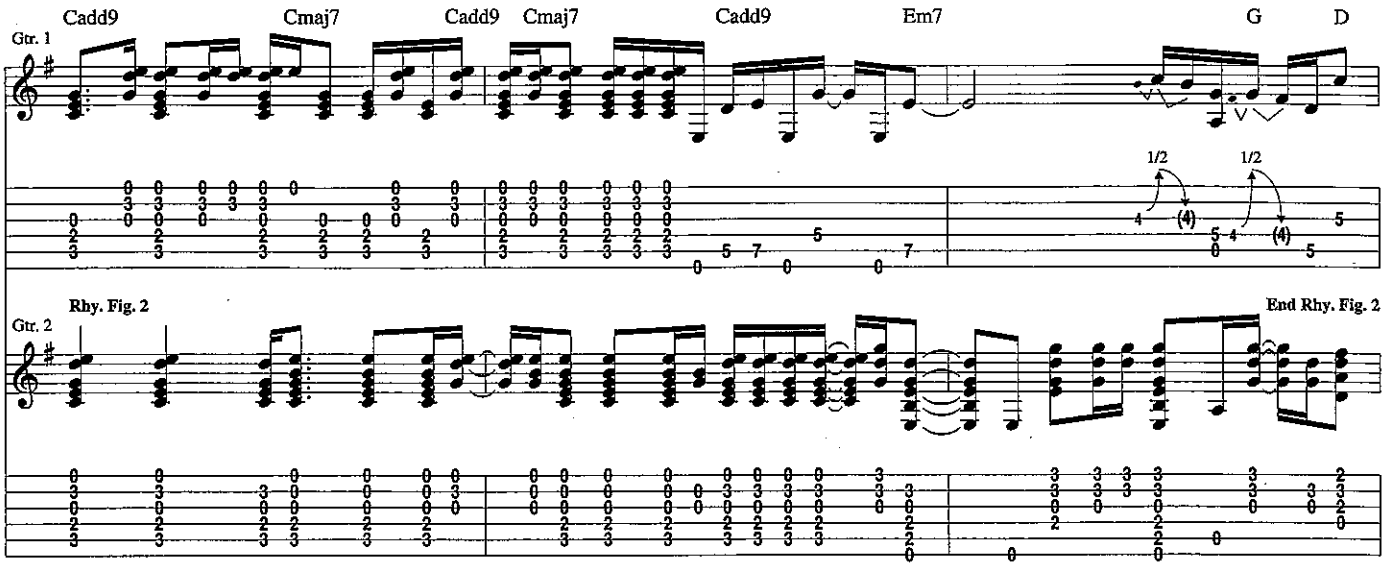
Interlude

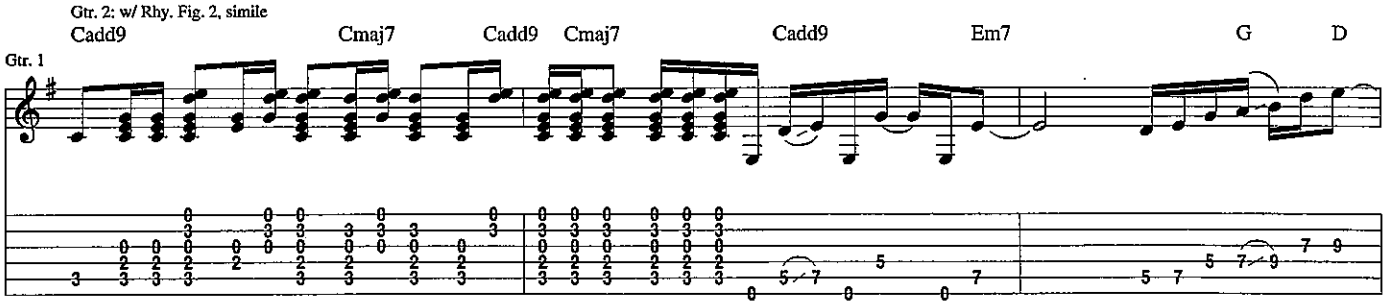
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

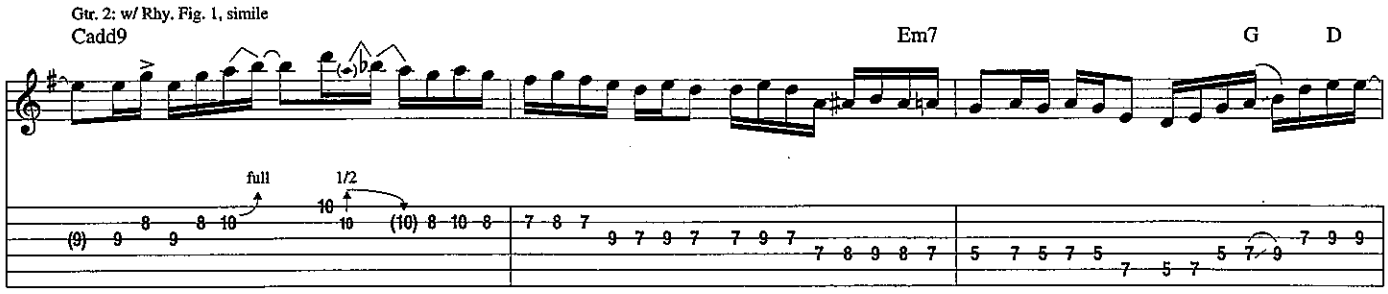


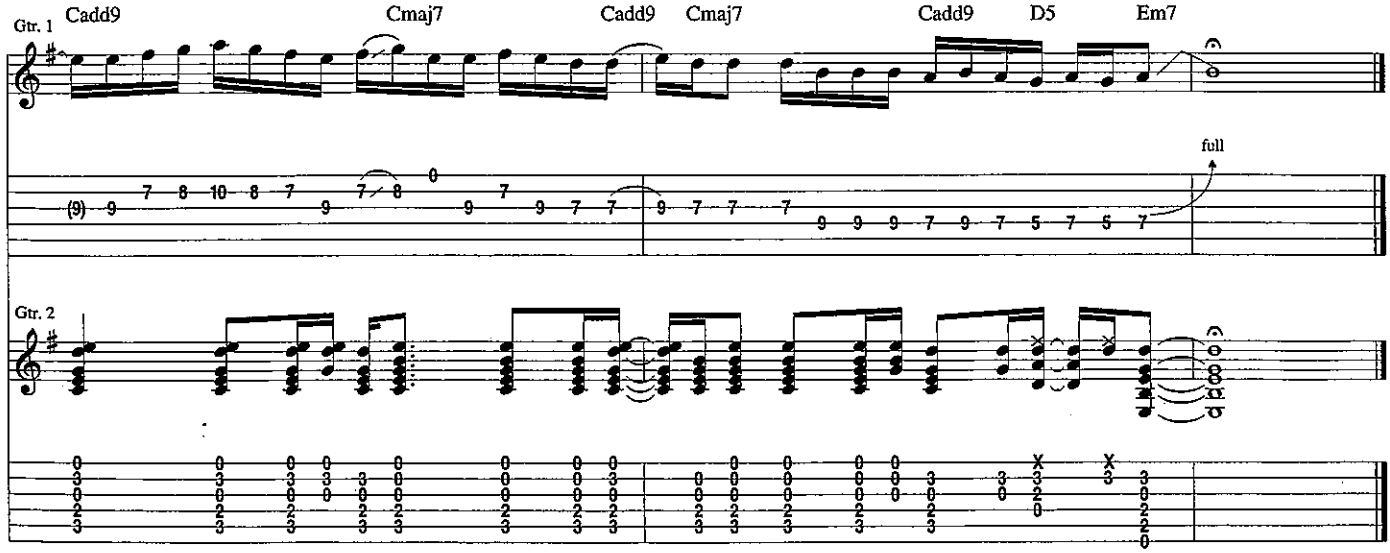


Outro-Guitar Solo



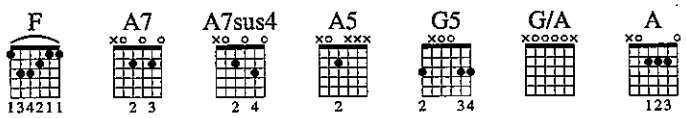






Brother

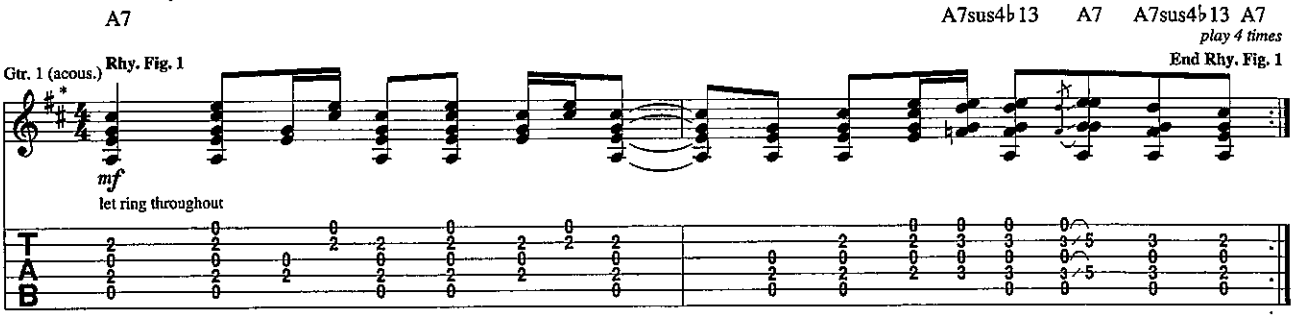
By Jerry Cantrell



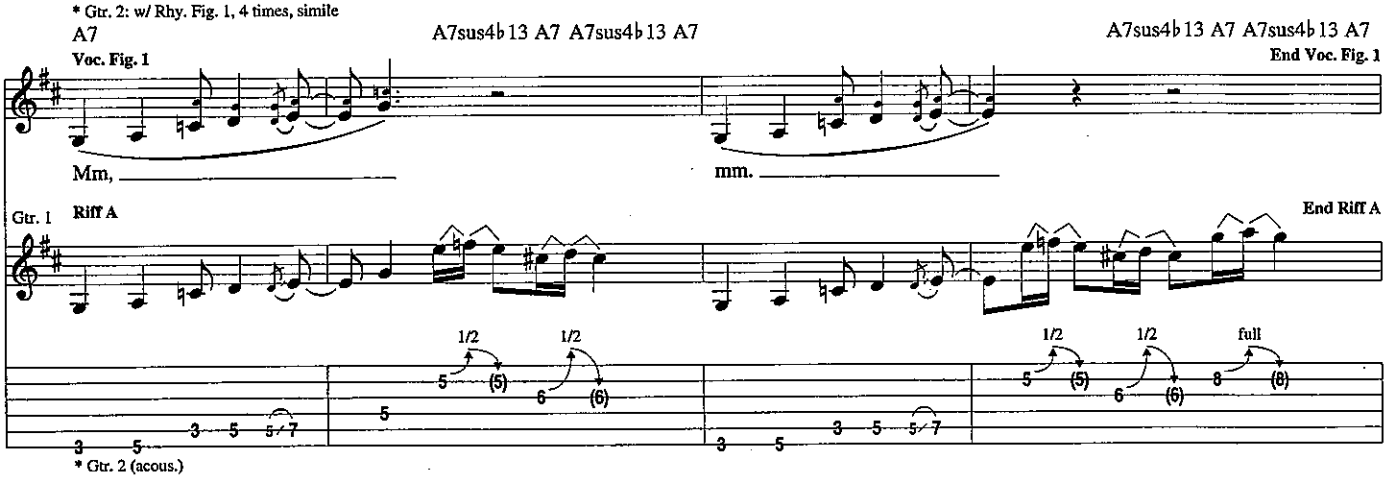
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

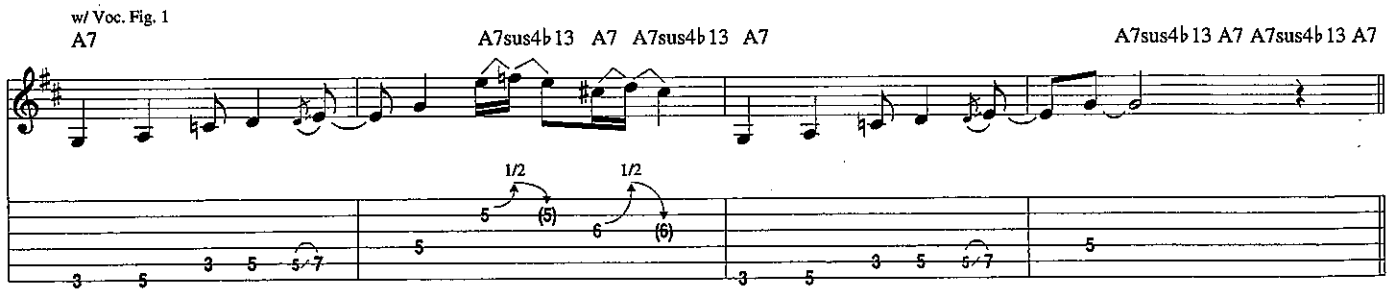
Intro

Moderately Slow ♩ = 80



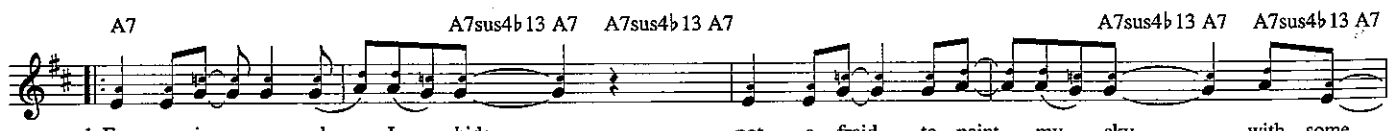
* Key signature denotes A Mixolydian.





Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times



1. Fro - zen in a place I hide, not a - fraid to paint my sky with some
2. Ros - es in a vase of white, blood-ied by the thorns be - side the leaves

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Gtrs. 1 & 2: w/ Rhy. Fill 1

A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13

___ who say _ I've lost ___ my __ mind. ____ Broth-er, try __ and hope _ to ___ find. ____
___ that fall _ be - cause _ my __ hand ____ is pull-ing them _ hard as ___ I ___ can. ____

𝄋 **Chorus**

F F F A7 A7sus4 A7

6 1fr

Rhy. Fig. 2

Gtr. 2

simile on repeats

You ____ were al - ways so far ___ a - way. ___

Gtr. 1

simile on repeats

A5 A7sus4 A7 F E

6 open

I ____ know that pain, ___ 1., 3. so
3rd time: I ____ know the way, ___ 2. and

Rhy. Fill 1
Gtrs. 1 & 2

G5 G G5 G G5 G/A

3fr 3fr

End Rhy. Fig. 2

don't you run a - way like you used to do.
I won't run a - way like I used to do.

1.

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gtr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time, simile

To Coda

Gtr. 1: w/ Riff A, 2 times
w/ Voc. Fig. 1, 2 times

A7 A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13 A7 8

2.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile

Gtr. 1: w/ Rhy. Fill 2
Gtr. 2: w/ Rhy. Fill 1

A7 A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13 A7 A7sus4♭13 A7

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, simile

Gtr. 1 F A7 A7sus4 A7

1/2 1/2 full 1/2

A5 Asus4 A7 F

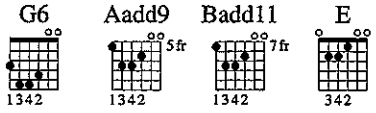
1/2 1/2 1/2

Rhy. Fill 2
Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
G5
G/A
A7
A7sus4♭13 A7 A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13 A7
Verse
A
Gtr. 2
Gtr. 2 tacet
N.C.
Gtr. 1 tacet
3. Pic-tures in a box at home, yel-low - ing and green with mold so I
Gtr. 1
D.S. al Coda
can bare - ly see your face. Won-der how that col - or taste.
Coda
w/ Voc. Fig. 1
Gtr. 1
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13 A7 A7
A7sus4♭13 A7
Gtr. 2
full

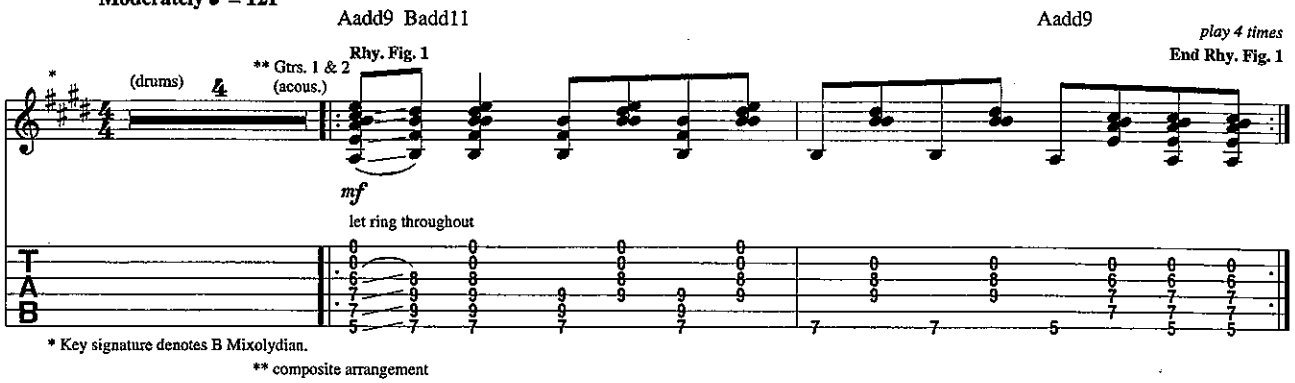
No Excuses

Words and Music by Jerry Cantrell



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

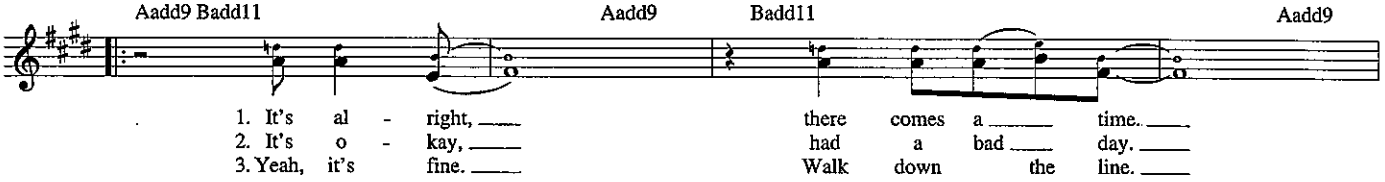
Intro
Moderately ♩ = 121



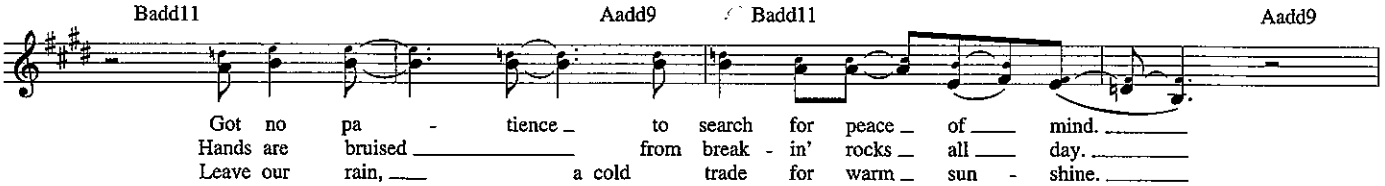
* Key signature denotes B Mixolydian.
** composite arrangement

𝄋 Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

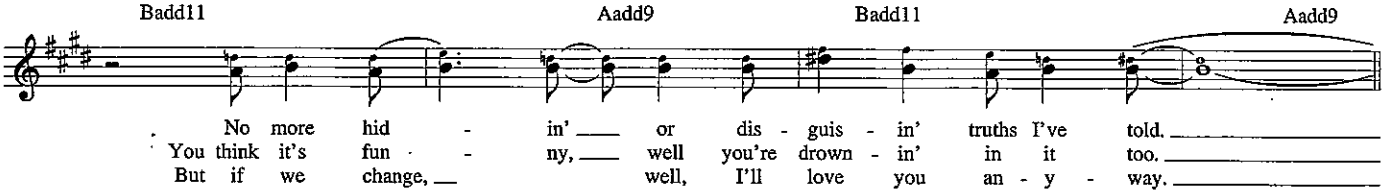


1. It's al - right, ____ there comes a ____ time. ____
2. It's o - kay, ____ had a bad ____ day. ____
3. Yeah, it's fine. ____ Walk down the line. ____



Got no pa - tience _ to search for peace _ of ____ mind. ____
Hands are bruised ____ from break - in' rocks _ all ____ day. ____
Leave our rain, ____ a cold trade for warm _ sun - shine. ____

Lay - in' low, ____ wan - na take it ____ slow. ____
Drained and blue, ____ I bleed for ____ you. ____
You, my friend, ____ I will de - fend. ____



No more hid - in' ____ or dis - guis - in' truths I've told. ____
You think it's fun - ny, ____ well you're drown - in' in it too. ____
But if we change, ____ well, I'll love you an - y - way. ____

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Chorus

G6 Aadd9 Badd11 Aadd9

Rhy. Fig. 2

Gtr. 1

Ev-'ry day it's some - thin', hits me all so cold.

Gtr. 2

(cont. in slash)

G6 Aadd9 E Aadd9

End Rhy. Fig. 2

Gtrs. 1 & 2

Find me sit - tin' by my - self, no ex - cus - es, then I know.

To Coda

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

7

Badd11 Aadd9

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, simile

G6 Aadd9 Badd11 Aadd9

Gtr. 1

1/2 1/2

D.S. al Coda

G6 Aadd9 E Aadd9

1/2 1/2 1/4 1/4

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

Badd11 *rit. poco a poco* Aadd9

4

Gtrs. 1 & 2: w/ Rhy. Fill 1

A B Badd11

Rhy. Fill 1

Gtrs. 1 & 2

Sludge Factory

Drop D Tuning, Tune Down 1/2 Step:
(1)=E♭ (4) =D♭
(2)=B♭ (5) =A♭
(3)=G♭ (6) =D♭

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

Intro
Moderately Slow ♩ = 82

𝄋

E♭5 E♭sus2 Dsus2 E♭5 E♭sus2 Dsus2

Ah.

Gtr. 1 (acous.) **Rhy. Fig. 1** **End Rhy. Fig. 1**

f let ring throughout

Gtr. 2 (acous.) **Rhy. Fig. 1A** **End Rhy. Fig. 1A**

f let ring throughout

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times, simile

E♭5 E♭sus2 Dsus2

Ah, yeah. Ah. Ah, yeah. Ah.

E♭5 E♭sus2 Dsus2 E♭5 E♭sus2 Dsus2

Verse

Dsus2 E♭5 E♭sus2 Dsus2

1. You in - sult me in my home; you're for - giv - en this time. Things go well, your eyes
3. Now the bod - y of one soul I a - dore wants to die. You have al - ways told

Gtr. 1 **Rhy. Fig. 2**

mf

Gtr. 2 **Rhy. Fig. 2A**

mf

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Gtr. 1: w/ Rhy. Fill 1, 2nd time

Eb5 Ebsus2 Dsus2

___ di - late, you shake, and I'm high. ___ Look in my eyes deep ___
___ me you'd not live past twen - ty five. ___

End Rhy. Fig. 2

End Rhy. Fig. 2A

To Coda 1

Eb5 Ebsus2 Dsus2 Eb5 Ebsus2 Dsus2

___ and watch the clouds change with time. ___ Twen - ty Hours _ won't print ___ my pic - ture milk car - ton size, _
I say stay long e - nough. _

* Gtrs. 1 & 2

*composite arrangement

** Gtr. 1 plays lowest three notes only.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Eb5 Ebsus2 Dsus2 Eb5 Ebsus2 Dsus2

___ car - ton ___ size, _____ car - ton ___ size, _____

Rhy. Fill 1
Gtr. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

Eb5 Ebsus2 Dsus2 | Eb5 Ebsus2 Dsus2

car - ton ___ size. ___ 2. Call me up, con - grat -

Eb5 Ebsus2 Dsus2 | Eb5 Ebsus2 Dsus2

- u - la - tions ain't the real why. ___ There's no pres - sure be - sides ___ bril - liance, let's say by day nine. .

Eb5 Ebsus2 Dsus2 | Eb5 Ebsus2 Dsus2

___ Cor-p'rate ig - nor - ance lets me con-trol time. ___ By the way, by the way.... .

Gtr. 1

Gtr. 2

𝄋 Chorus

*A5 | F^6_9 | A5 | F^6_9

Once ___ a - gain ___ you see ___ an ___ in, ___ dis-col - ored ___ skin ___ gives ___ you

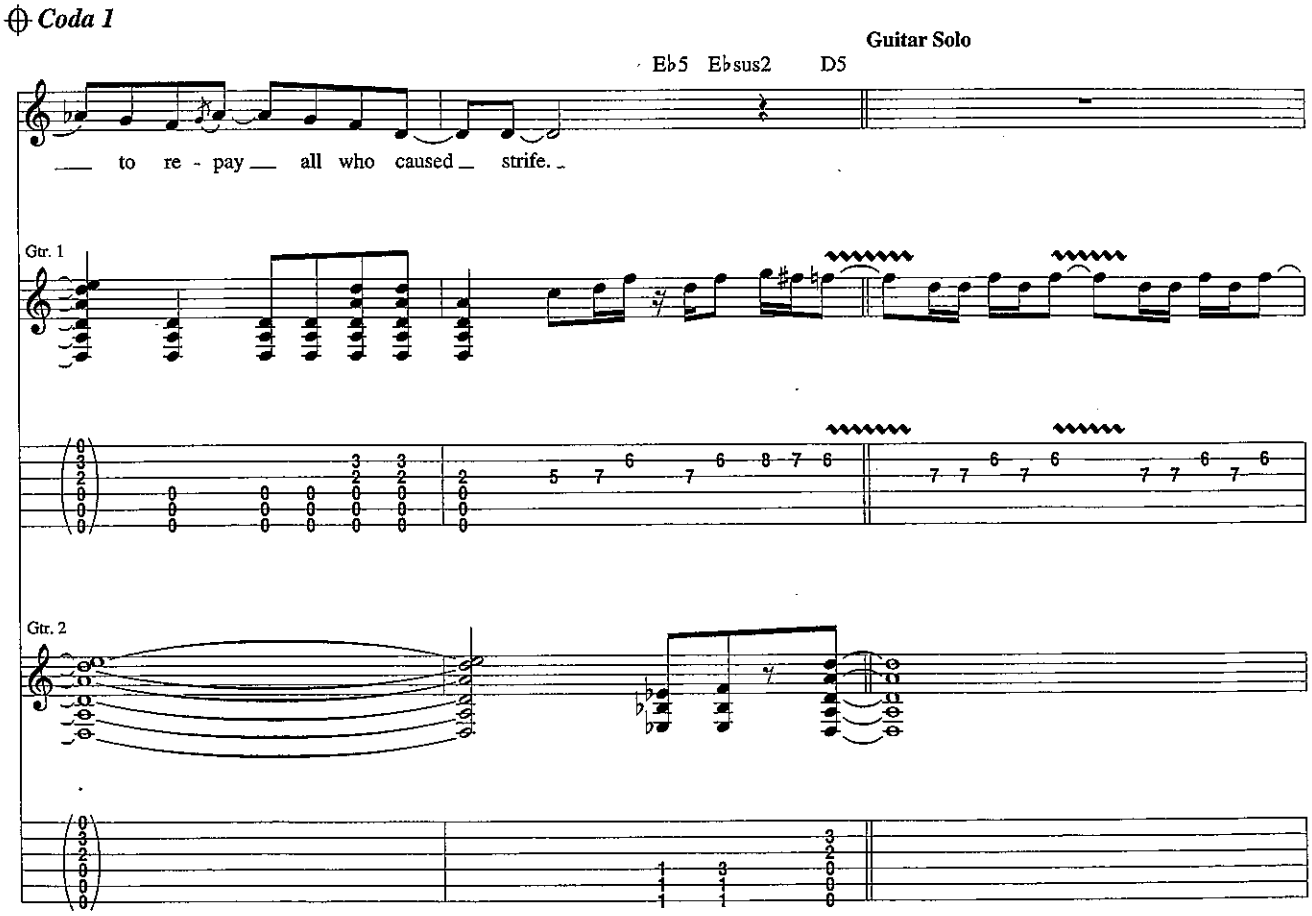
Riff A | End Riff A

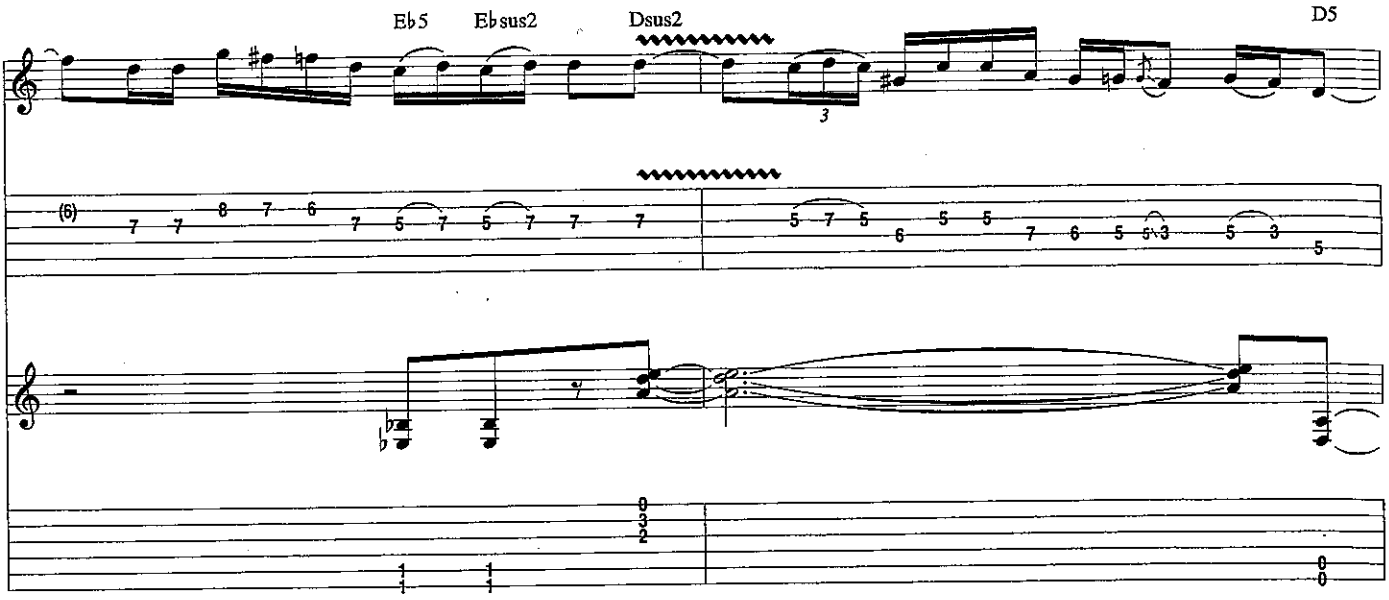
1/2

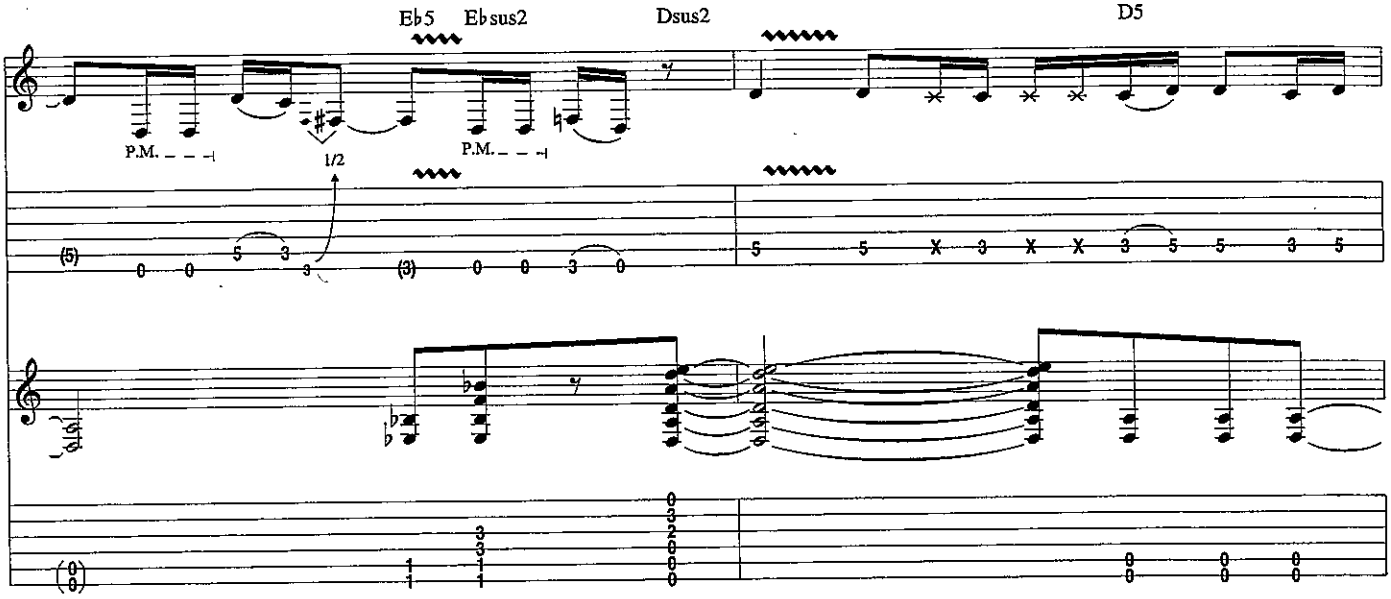
Rhy. Fig. 3

* Chord symbols reflect implied tonality.

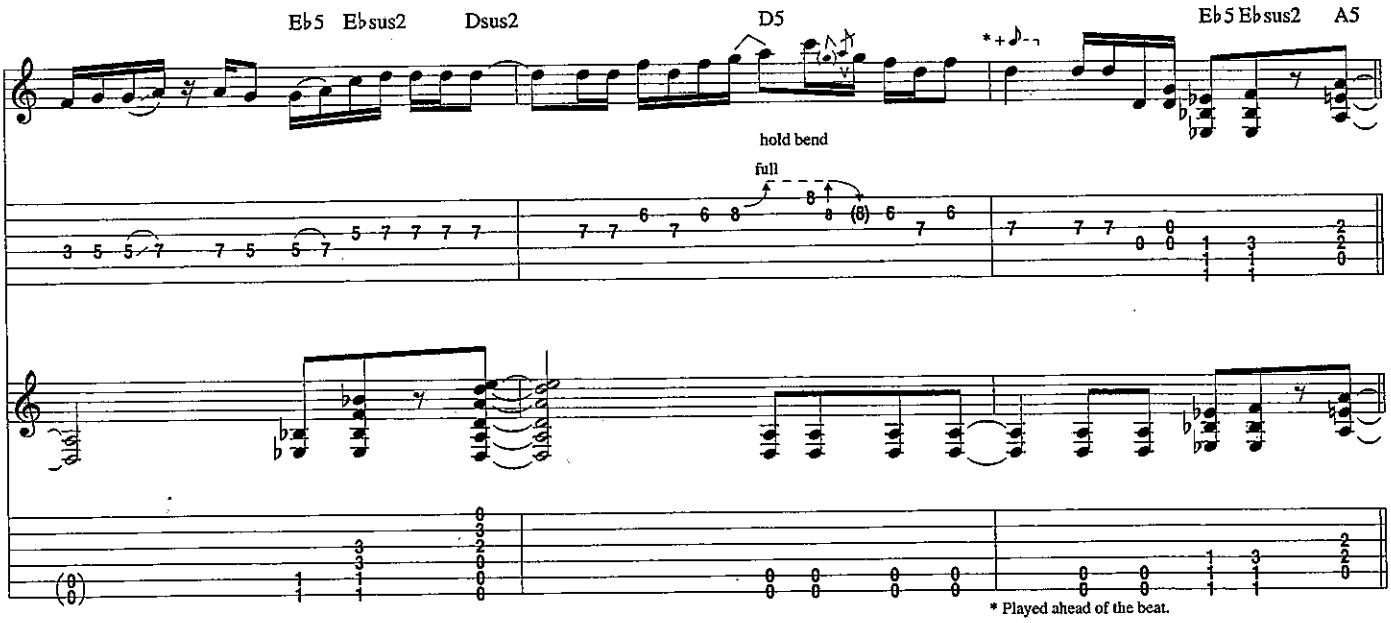
To Coda 2
D.S. al Coda 1
A5
F6 9
A5
F6 9
Eb5 Ebsus2 Dsus2
a - way. So a - fraid, you kind - ly gur - gle out a date for me.
Riff B
End Riff B
End Rhy. Fig. 3


Coda 1
Guitar Solo
Eb5 Ebsus2 D5
to re - pay all who caused strife.
Gtr. 1
Gtr. 2





D.S.S. al Coda 2



* Played ahead of the beat.

Coda 2

Gtr. 1: w/ Fill 1
Gtr. 2: w/ Rhy. Fill 2

Gtr. 1: w/ Riff A, 3 times
* Gtr. 2: w/ Rhy. Fig. 3, simile

A5 F^6_9

out a date for me. Once a - gain you see

* The A5 chord is struck, not tied, on beat 1.

A5 F^6_9 A5 F^6_9

an in, dis - col - ored skin gives you a - way. So

Gtr. 1: w/ Riff B

A5 F^6_9 Eb5 Ebsus2 Dsus2

a - fraid, you kind - ly gur - gle out a date for me.

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile

Eb5 Ebsus2 Dsus2

Ah. Ah, yeah. Ah.

Eb5 Ebsus2 Dsus2 Eb5 Ebsus2 Dsus2

Ah, yeah.

Gtr. 1

Eb5 Ebsus2 Dsus2

Gtr. 2

Fill 1
Gtr. 1

Rhy. Fill 2
Gtr. 2

Down in a Hole

By Jerry Cantrell

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Slowly ♩ = 47
** Am
Gtr. 1 (acous.)
Am G5 D Am G5 D
mf
w/ fingers
let ring throughout

* Key signature denotes A Dorian.
** Chord symbols reflect implied tonality.

Am G5 D Am G5 D

𝄋 **Verse**
Am G5 D
Bkgd. Voc., w/ Voc. Fig. 1, 4 times, 2nd time
Am G5 D
1., 4. Bur - y me soft - ly in this womb.
Gtr. 1 **Riff A**
simile on repeat
Riff A1
Gtr. 2 (acous.)
mf
simile on repeat
let ring throughout

Voc. Fig. 1
Oh, I wan - na be in - side of you.

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Am G5 D Am G5 D
I give this part of me for you.
End Riff A
End Riff A1
Gtrs. 1 & 2: w/ Riffs A & A1, 1st 7 meas., simile
Am G5 D Am
Sand rains down and here I sit, hold - ing rare
G5 D Am G5 D Am
flow - ers in a tomb.
1. In bloom,
2. Oh, I wan - na be
To Coda Verse
Gtr. 1: w/ Rhy. Fig. 1A, 8 times, 2nd time
G5 D A5 G D G/D
in - side.
Down in a hole and I don't know if I can be saved.
Down in a hole and they've put all the stones in their place
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
w/ pick
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A

Gtr. 1: w/ Rhy. Fig. 1, 7 times, 1st time
Gtr. 2: w/ Rhy. Fig. 1A, 7 times

A5 G D G/D A5 G D G/D

See my heart and I dec - o - rate it like a grave.
I've eat - en the sun so my tongue has been burned of the taste.

A5 G D G/D A5 G

Oh, you don't un - der - stand who they thought
I have been guil - ty of kick -

D G/D A5 G D G/D

I was sup - posed to be.
in' my - self in the teeth.

A5 G D G/D A5 G D G/D

Look at me now, I'm a man who won't let him - self be.
I will bring no more of my feel - ings be - neath.

Chorus

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los - in' my soul.

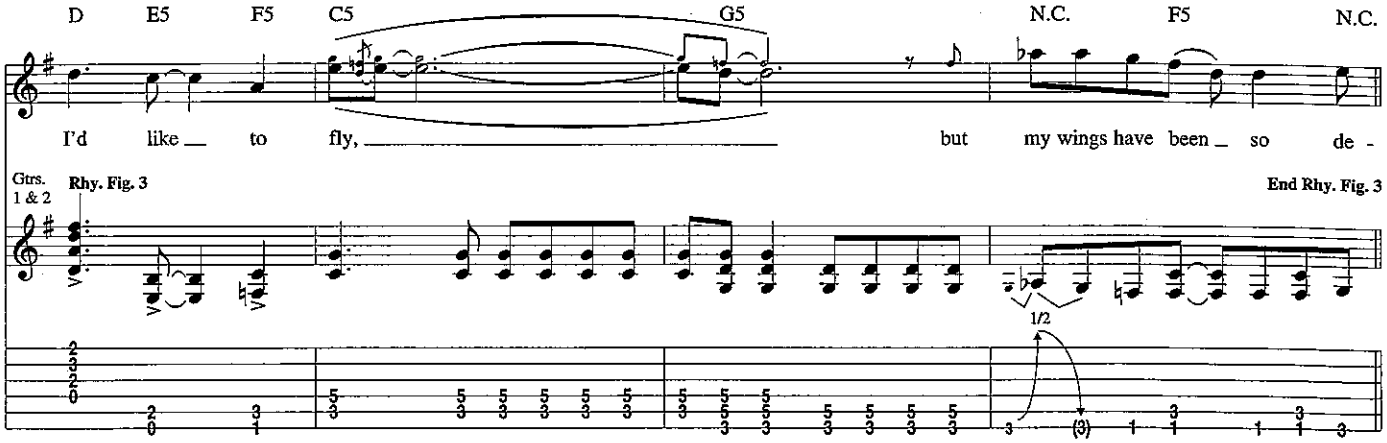
Gtr. 2 **Riff B** **End Riff B**

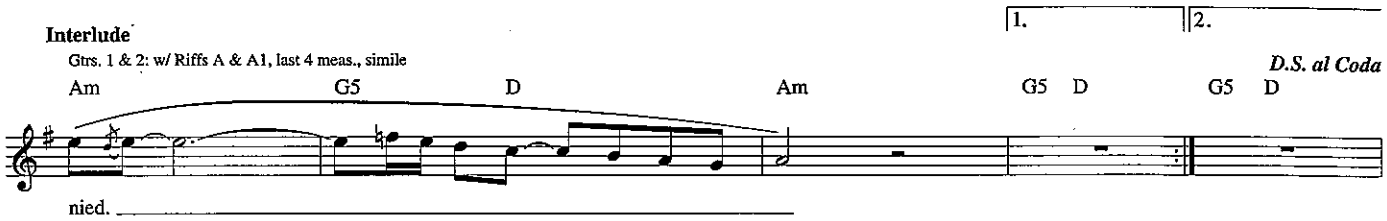
Gtr. 1 **Rhy. Fig. 2** **End Rhy. Fig. 2**

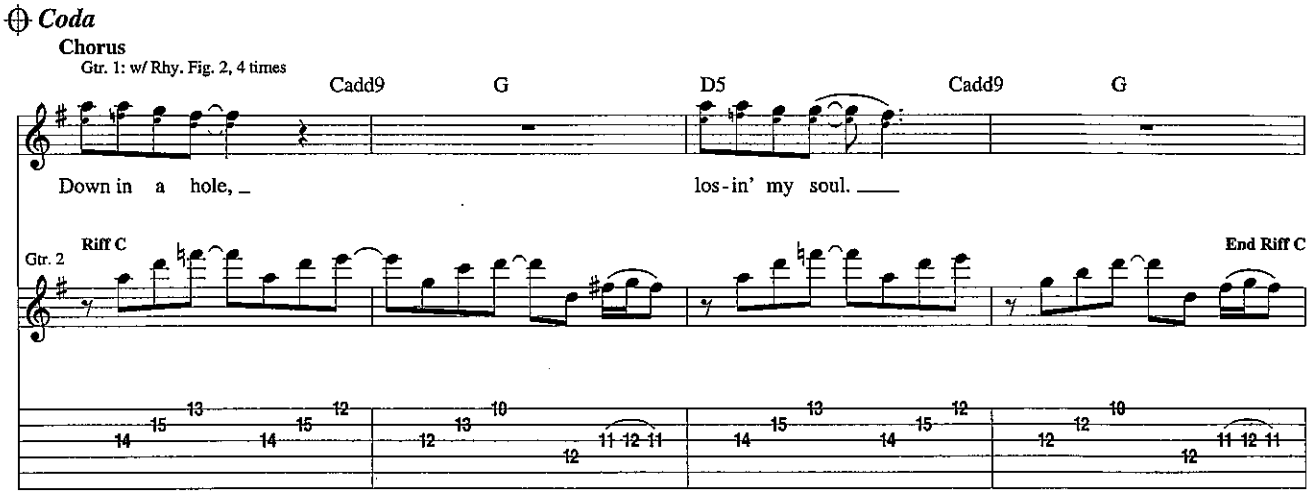
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B

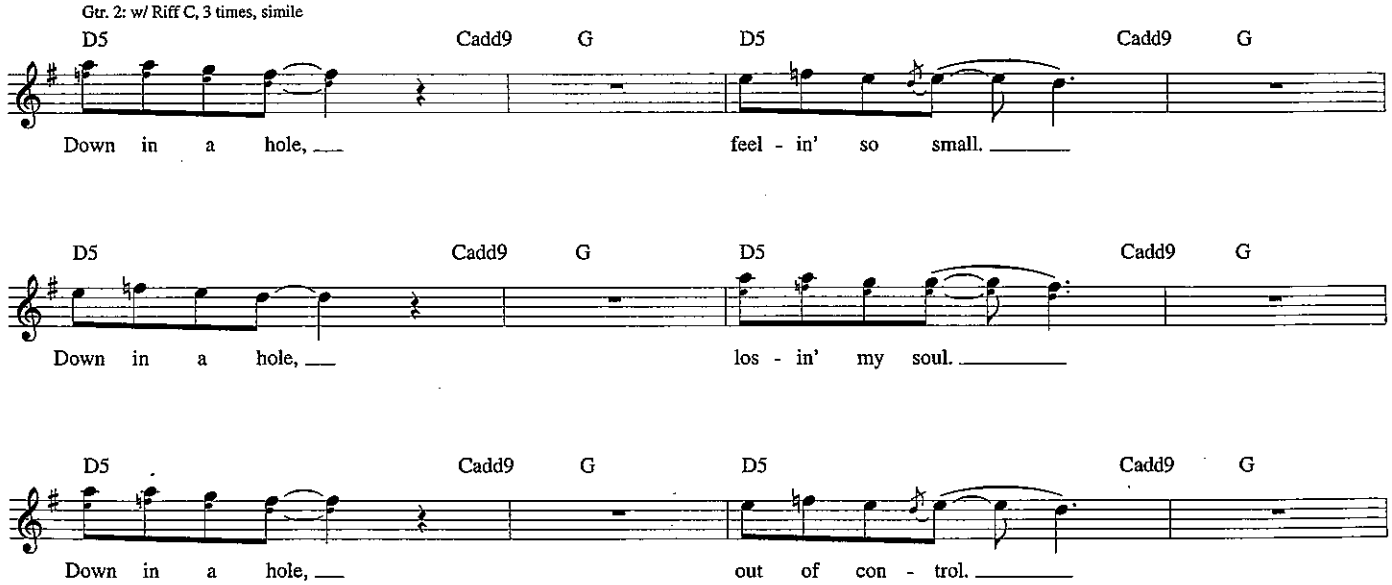
D5 Cadd9 G D5 Cadd9 G

Down in a hole, los - in' con - trol.


D E5 F5 C5 G5 N.C. F5 N.C.
I'd like to fly, but my wings have been so de -
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
1/2


Interlude
Gtrs. 1 & 2: w/ Riffs A & A1, last 4 meas., simile
1.
2.
D.S. al Coda
Am G5 D Am G5 D G5 D
nied.


Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 4 times
Cadd9 G D5 Cadd9 G
Down in a hole, los-in' my soul.
Gtr. 2
Riff C
End Riff C


Gtr. 2: w/ Riff C, 3 times, simile
D5 Cadd9 G D5 Cadd9 G
Down in a hole, feel - in' so small.
D5 Cadd9 G D5 Cadd9 G
Down in a hole, los - in' my soul.
D5 Cadd9 G D5 Cadd9 G
Down in a hole, out of con - trol.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D E5 F5 C5 G5 N.C. F5 N.C.

I'd like to fly, but my wings have been so de -

Outro

Am G5 D Am G5 D

nied.

Gtr. 1

Gtr. 2

Am G5 D Am G5 D A5

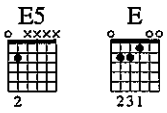
rit.

rit.

Angry Chair

By Layne Staley

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderate Rock ♩ = 108

N.C.(E5)

Gtr. 3 (acous.)

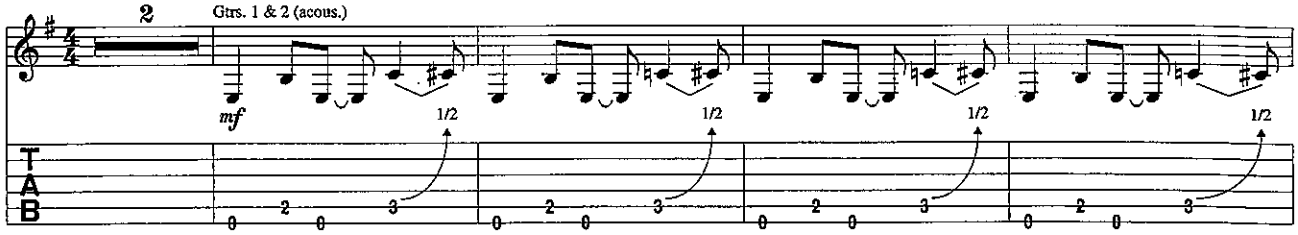
E5

mf

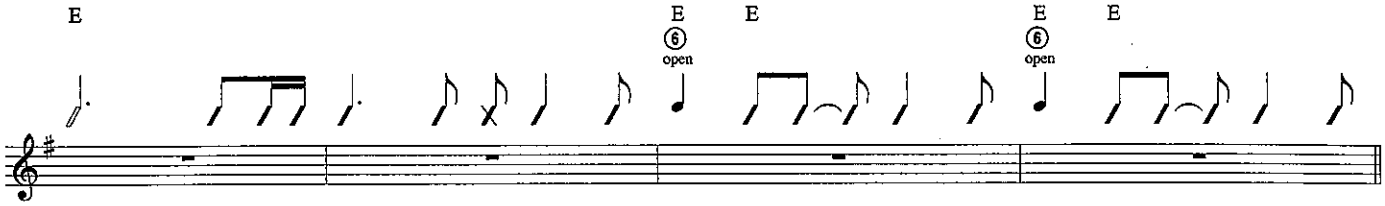
End Riff A

(drums) **Riff A**

Gtrs. 1 & 2 (acous.)



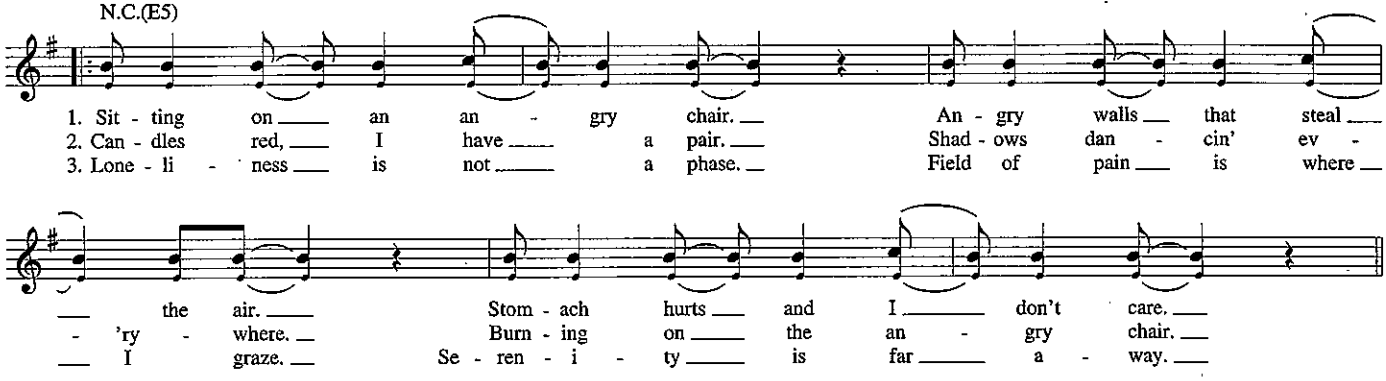
Gtrs. 1 & 2: w/ Riff A



𝄋 **Verse**

Gtrs. 1, 2 & 3: w/ Riff A, 1 1/2 times

N.C.(E5)

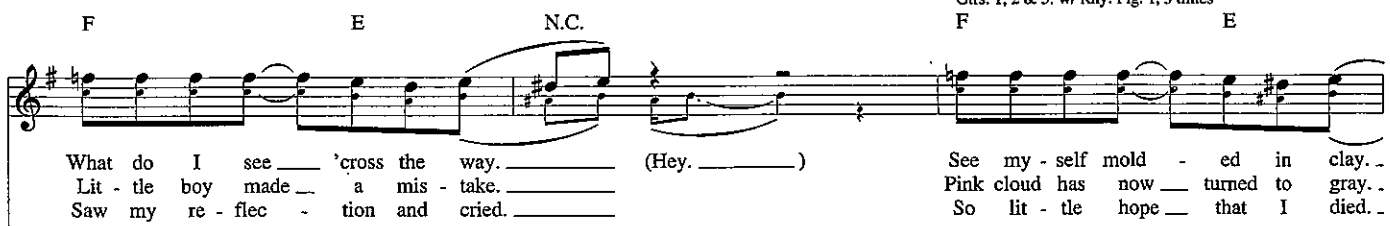


1. Sit - ting on an an - gry chair. An - gry walls that steal
2. Can - dles red, I have a pair. Shad - ows dan - cin' ev -
3. Lone - li - ness is not a phase. Field of pain is where

the air. Stom - ach hurts and I don't care.
- 'ry - where. Burn - ing on the an - gry chair.
I graze. Se - ren - i - ty is far a - way.

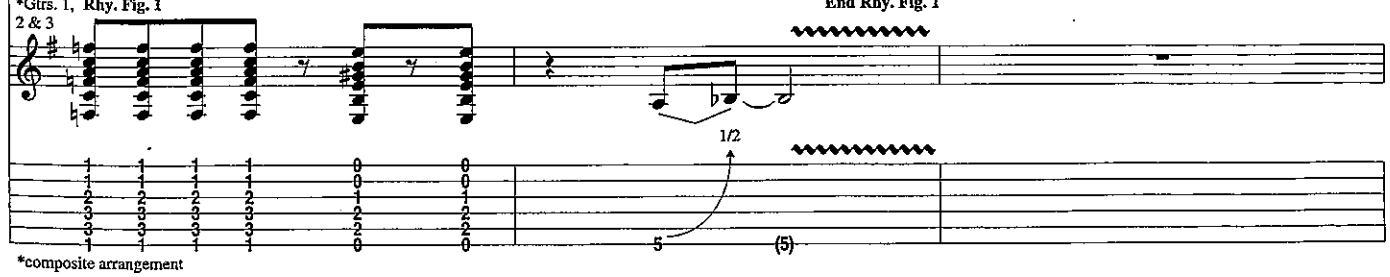
Pre-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 3 times



What do I see 'cross the way. (Hey.) See my - self mold - ed in clay.
Lit - tle boy made a mis - take. Pink cloud has now turned to gray.
Saw my re - flec - tion and cried. So lit - tle hope that I died.

*Gtrs. 1, 2 & 3 **Rhy. Fig. 1** **End Rhy. Fig. 1**



*composite arrangement

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N.C.
F
E
N.C.
(Oh.) (Oh.) (Oh.)
Stares at me, yeah, I'm a - fraid.
All that I want is to play.
Feed me your lies, o - pen wide.
1.
Interlude
Gtrs. 1, 2 & 3: w/ Riff A
4
Chang - ing the shape of his face. (Oh, yeah.)
Get on your knees, time to pray. (Oh.)
Weight of my heart, not the size. (Oh.)
2.
Chorus
A5 B5 F♯5 G5 A5 B5 E N.C.
I don't mind, yeah.
Gtrs. 1, 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
3
1/2 1/2 1/2
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times
I don't mind, yeah.
Lost my mind, yeah.
Can't find it an - y - where.
Bridge
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
1. Cor - por - ate pri - son we stay.
2. Pink cloud has now turned to gray.
To Coda
I'm a dull boy, work all day.
All that I want is to play.
So, I'm strung out an - y - way.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

Gtr. 3

F E N.C. F E

full full 1/2

N.C. F E N.C.

P.M. 1/2

F E N.C.

Gtrs. 1 & 2: w/ Riff A

N.C.(E5)

hold bend

1/2 1/2 full

D.S. al Coda
(take 2nd ending)

1/2

Coda

F E N.C.

Get on your knees, time to pray, boy.

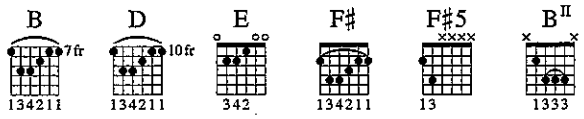
Gtrs. 1 & 3

1/2

Gtr. 2

Rooster

By Jerry Cantrell



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 69

F♯ F♯7add11/E A Aadd9/E

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 (acous.)

mf

let ring throughout

Gtr. 1: w/ Rhy. Fig. 1, 7 times

F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E

Gtr. 2 (acous.)

mp

Harm.

let ring

F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E

Oo, oo, oo.

let ring

Harm.

let ring

F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E

Oo, oo, oo, oo.

Harm.

let ring

9/11

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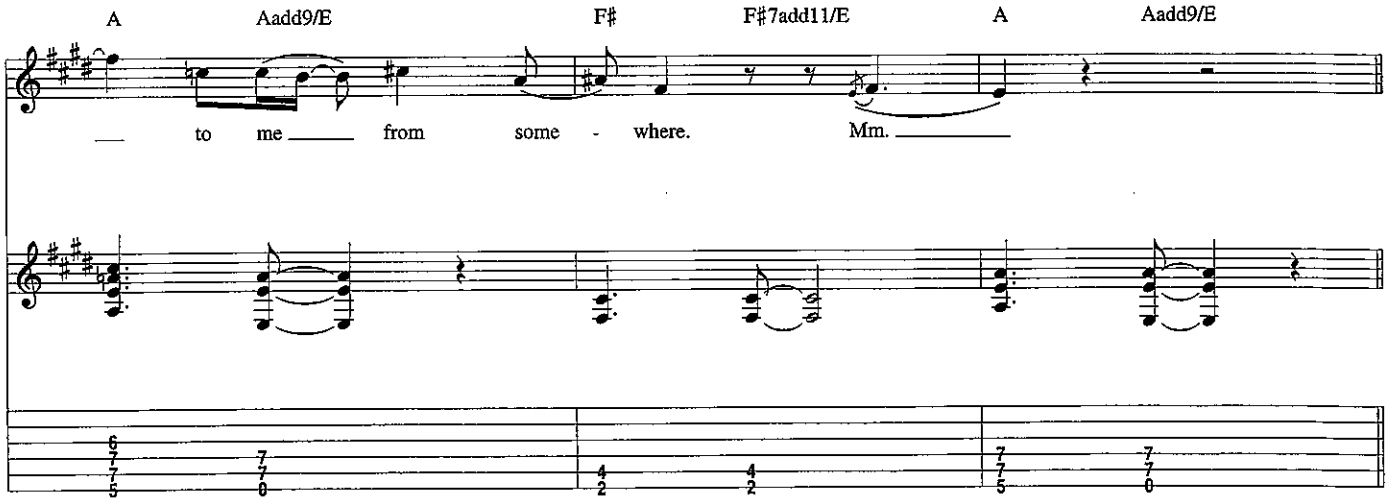
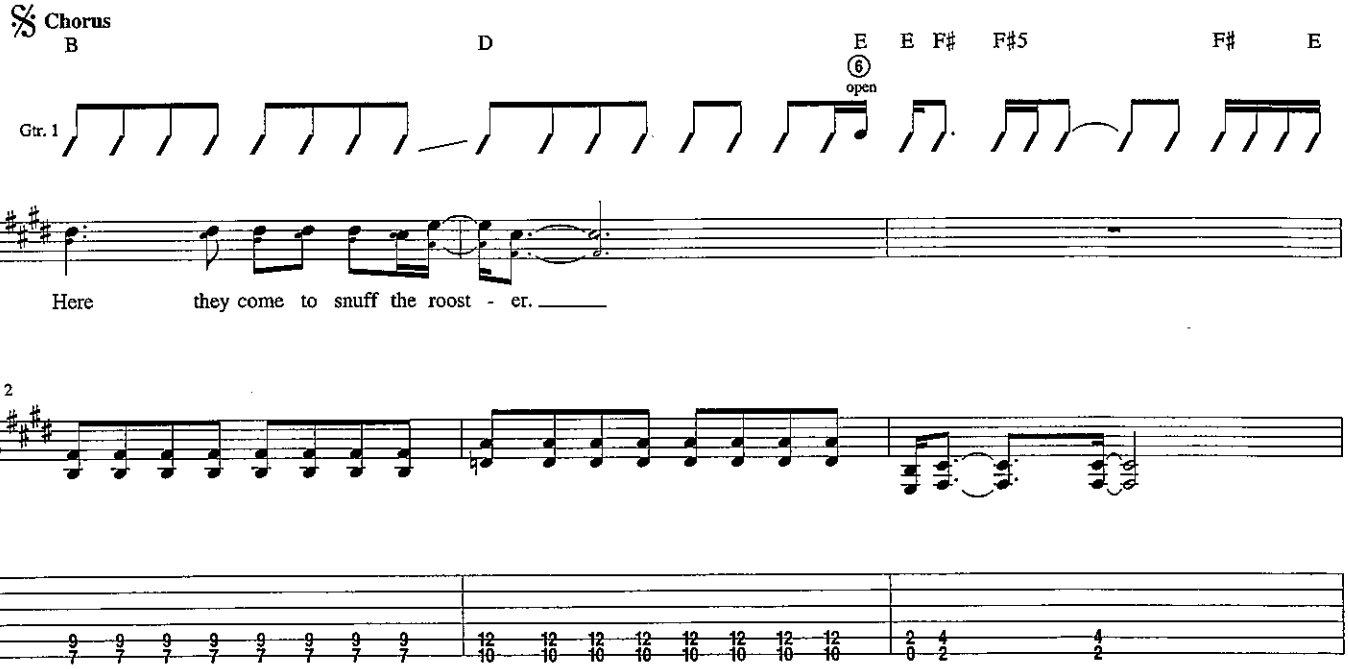
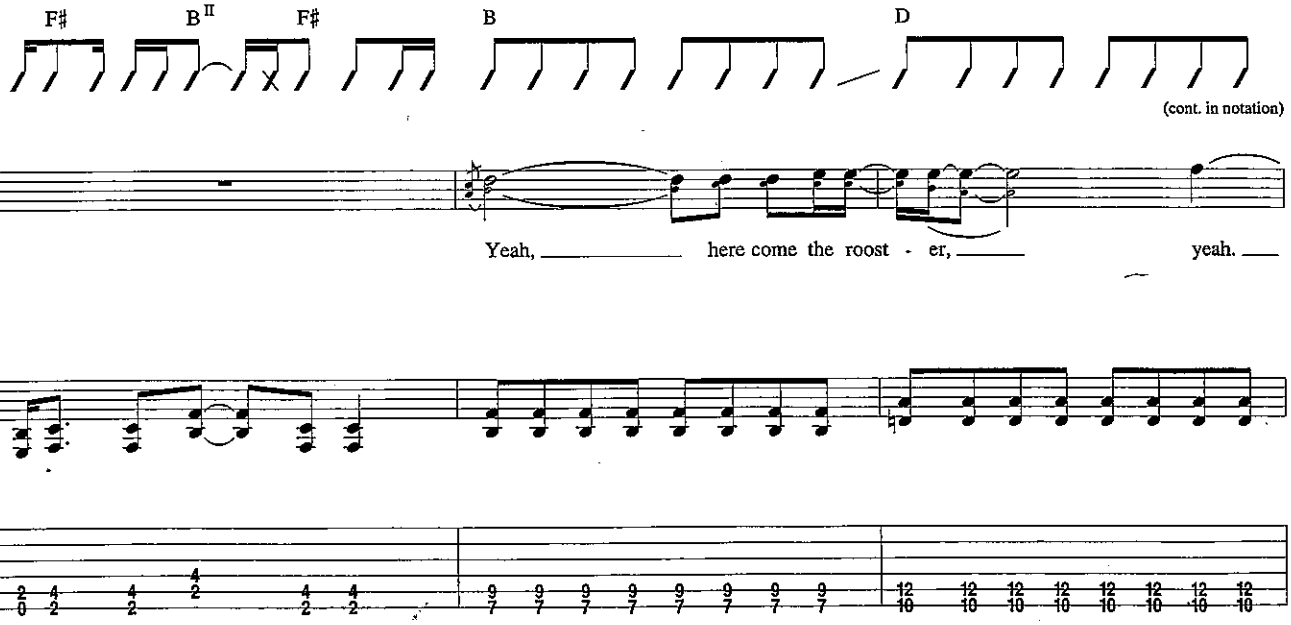
Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times

F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
1. Ain't found a way to kill me yet. Eyes burn with
A Aadd9/E F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
sting-in' sweat. Seems ev-'ry path leads me to no-where. Mm.
Harm.
let ring
A Aadd9/E F♯ F♯7add11/E A Aadd9/E
Wife and kids, house-hold pet.
Harm.
let ring
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
Ar-my green was no safe bet. The bul-lets scream
let ring


A
Aadd9/E
F♯
F♯7add11/E
A
Aadd9/E
to me from some - where.
Mm.


Chorus
B
D
E
E
F♯
F♯5
F♯
E
6
open
Gtr. 1
Here they come to snuff the roost - er.
Gtr. 2


F♯
B II
F♯
B
D
(cont. in notation)
Yeah, here come the roost - er, yeah.

E F♯7add11 Aadd9 E F♯5 F♯7add11 A

You know_ he ain't_ gon-na die.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

f

simile on repeat

Gtr. 2 Rhy. Fig. 2A End Rhy. Fig. 2A

f

simile on repeat

To Coda 1

To Coda 2

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fig. 2A, simile

Gtr. 2: w/ Rhy. Fill 1

E F♯7add11 Aadd9 E F♯5 F♯7add11 A5

No, _____ no, _____ no. _____ You know_ he_ ain't gon-na die. _____

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 6 times

Gtr. 1 F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E

let ring

A Aadd9/E F♯ F♯7add11/E A Aadd9/E

hold bend

1/2

Rhy. Fill 1
Gtr. 2

F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E

let ring

A Aadd9/E F♯ F♯7add11/E A Aadd9/E *D.S. al Coda 1*

let ring

Coda 1

Verse

Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 2

Gtr. 1: w/ Rhy. Fig. 1, 8 times
Gtr. 2 tacet

A F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E

2. Walk-in' tall, ma - chine gun man. They spit on me in

A Aadd9/E F♯ F♯7add11/E A Aadd9/E

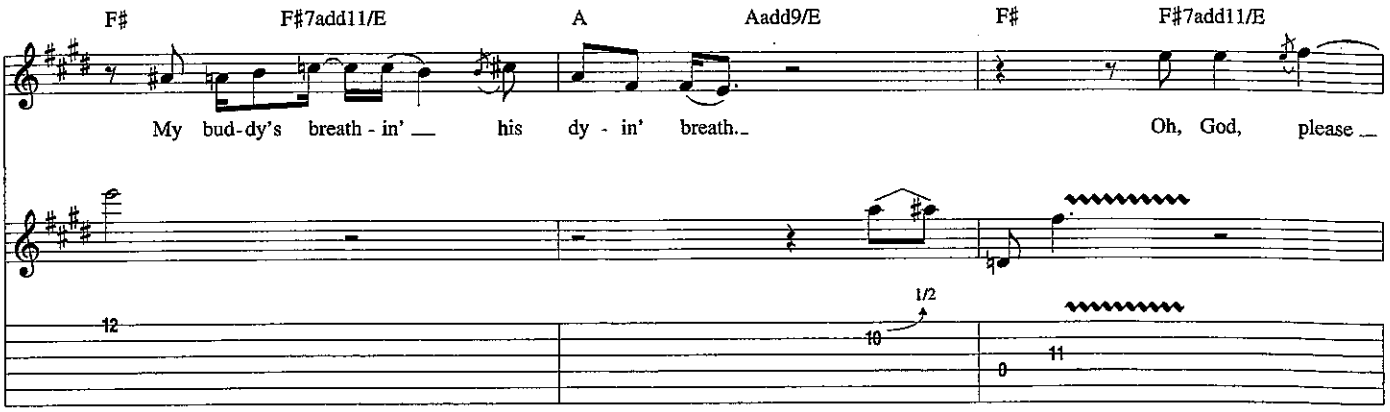
my home land. Glor - i - a sent me pic - tures of my boy.

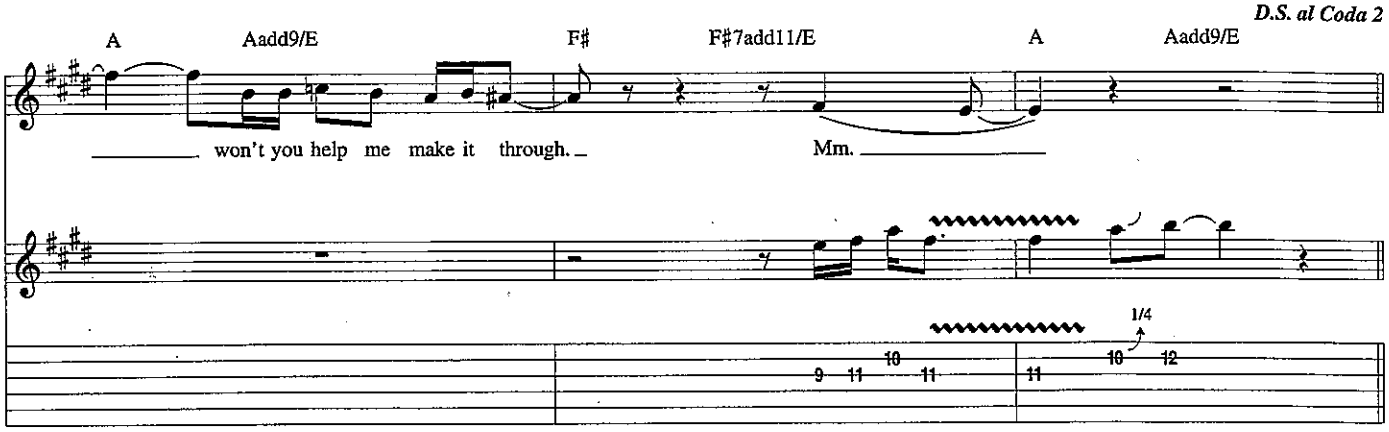
Gtr. 2

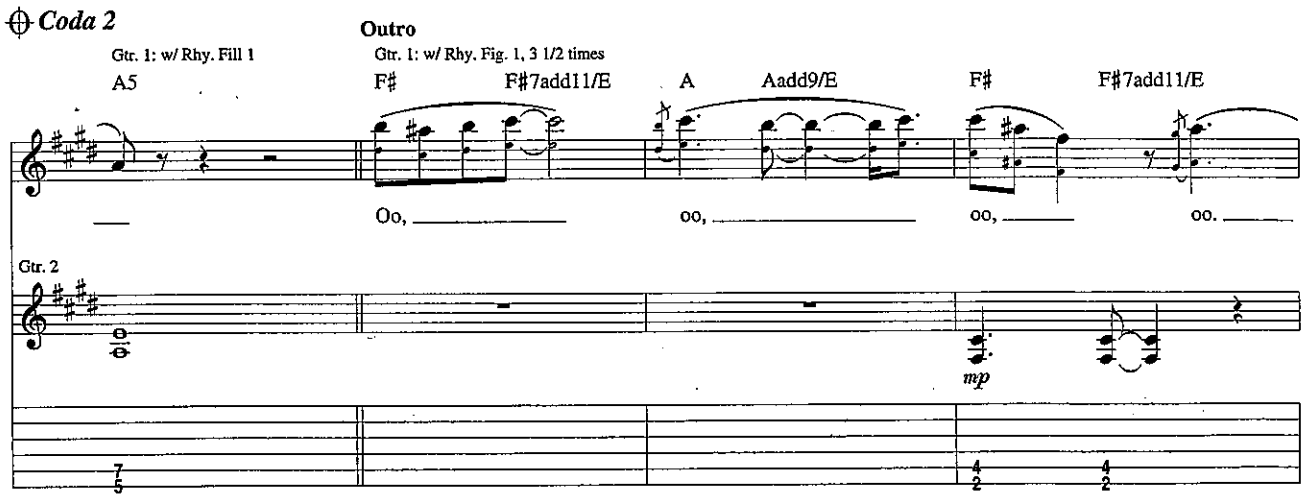
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E

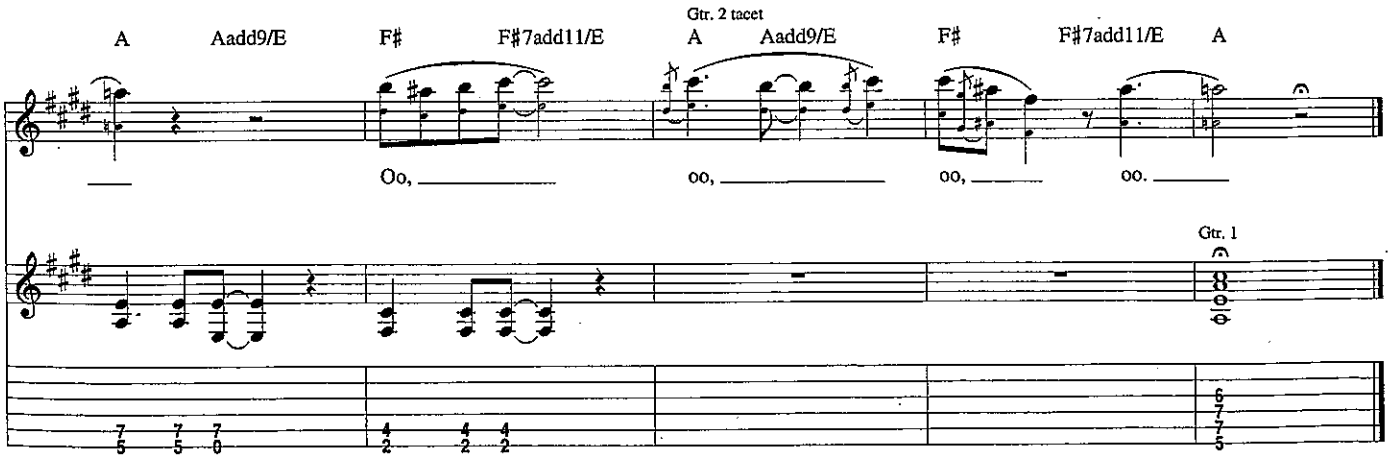
Mm. Got my pills 'gainst mos - qui - to death.

Rhy. Fill 2
Gtr. 2


F♯
F♯7add11/E
A
Aadd9/E
F♯
F♯7add11/E
My bud-dy's breath - in' his dy - in' breath.
Oh, God, please
1/2

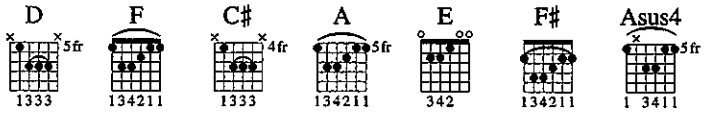

D.S. al Coda 2
A
Aadd9/E
F♯
F♯7add11/E
A
Aadd9/E
won't you help me make it through.
Mm.
1/4


Coda 2
Outro
Gtr. 1: w/ Rhy. Fill 1
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
A5
F♯
F♯7add11/E
A
Aadd9/E
F♯
F♯7add11/E
Oo,
oo,
oo,
oo.
Gtr. 2
mp


Gtr. 2 tacet
A
Aadd9/E
F♯
F♯7add11/E
A
Aadd9/E
F♯
F♯7add11/E
A
Oo,
oo,
oo,
oo.
Gtr. 1

Got Me Wrong

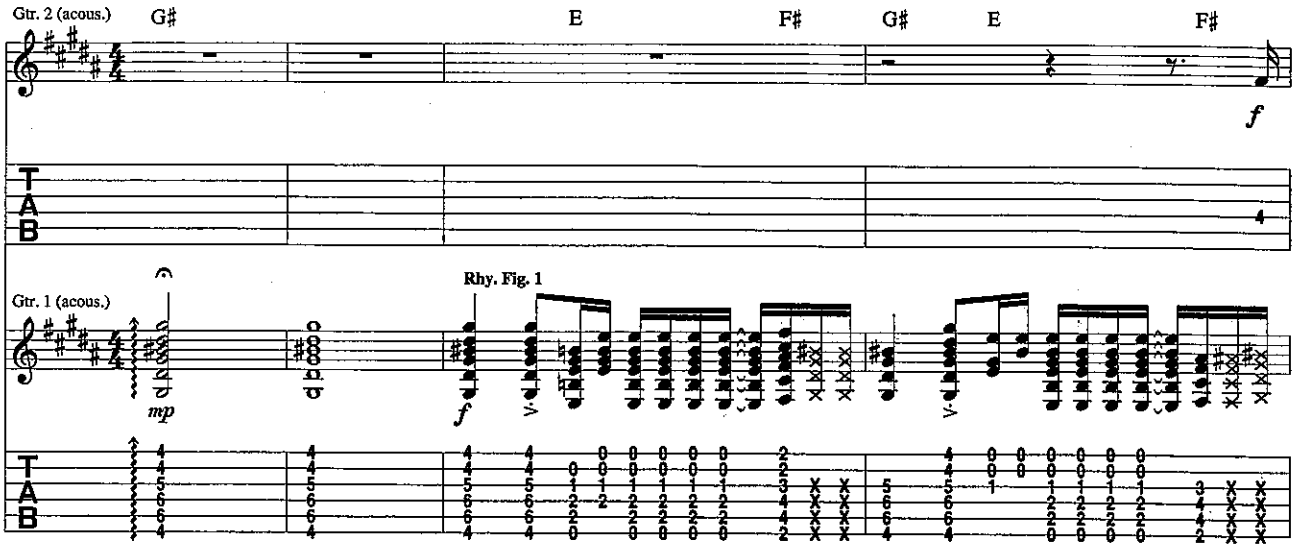
By Jerry Cantrell



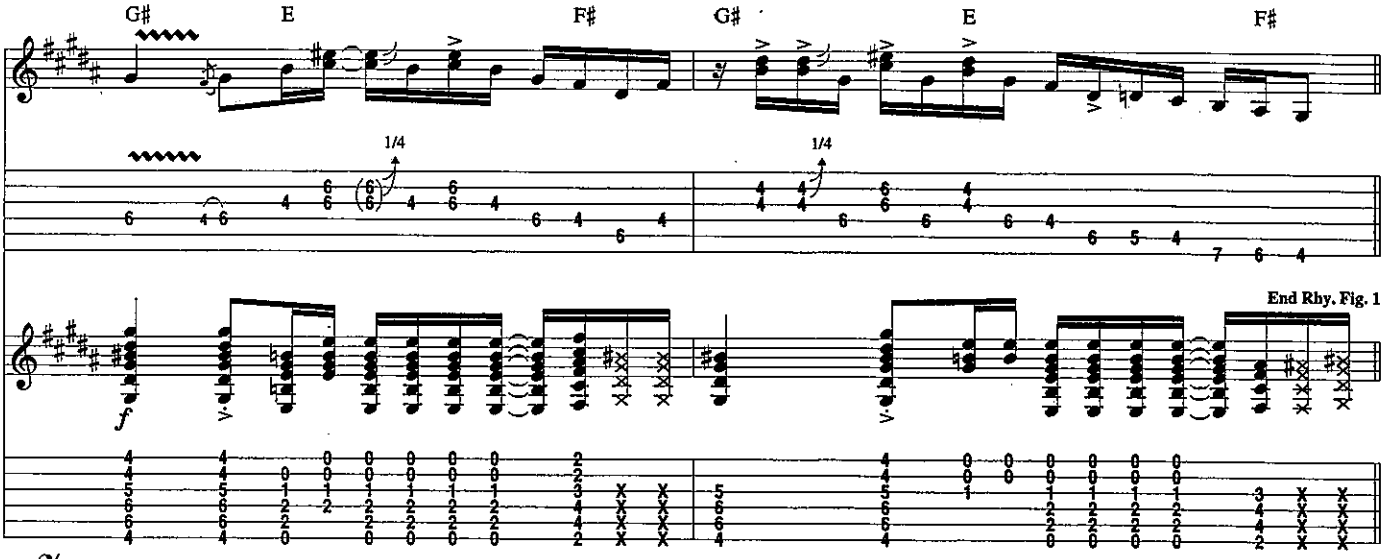
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderately Slow ♩ = 80

Gtr. 2 (acous.)

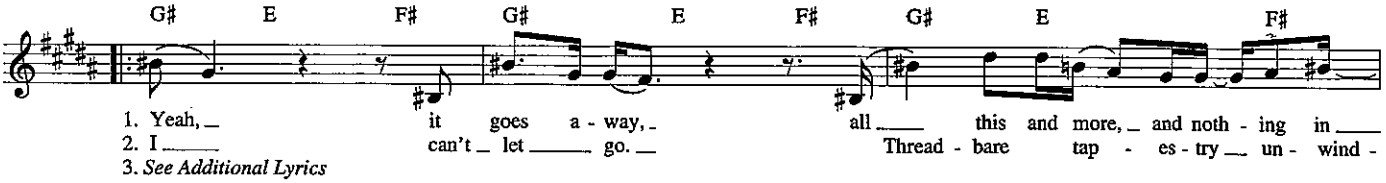


Gtr. 1 (acous.)

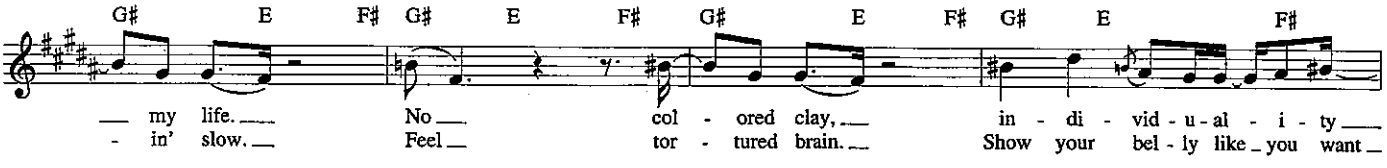


𝄋 **Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times



1. Yeah, it goes a - way, all this and more, and noth - ing in
2. I can't let go. Thread - bare tap - es - try un - wind -
3. *See Additional Lyrics*



my life. No col - ored clay, in - di - vid - u - al - i - ty
- in' slow. Feel tor - tured brain. Show your bel - ly like you want

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Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.

G♯ E F♯ D F C♯ A G♯ E F♯

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

— not safe. —
— me to. —

As of now, I bet you've got me wrong.

1.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 1st meas.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G♯ E F♯ D F C♯ A G♯ E F♯

So un - sure, we run from some - thin' strong.

Gtr. 2

G♯ E F♯ G♯ E F♯ G♯ E F♯

1/2 1/2

2.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D F C♯ A E F♯

Rhy. Fig. 3

Gtrs. 1 & 2

So un - sure, we { reach / run } for some - thin' strong.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times, simile

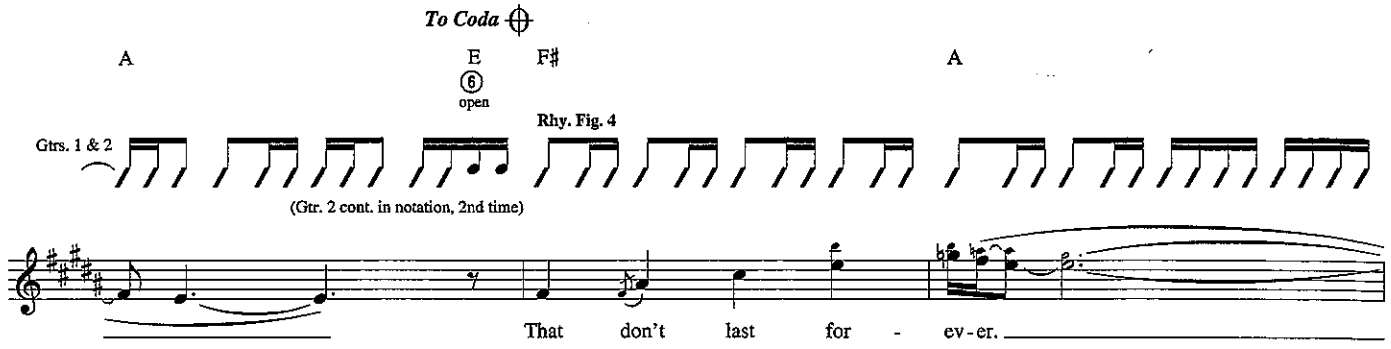
A Asus4 A A E F♯ A Asus4 A

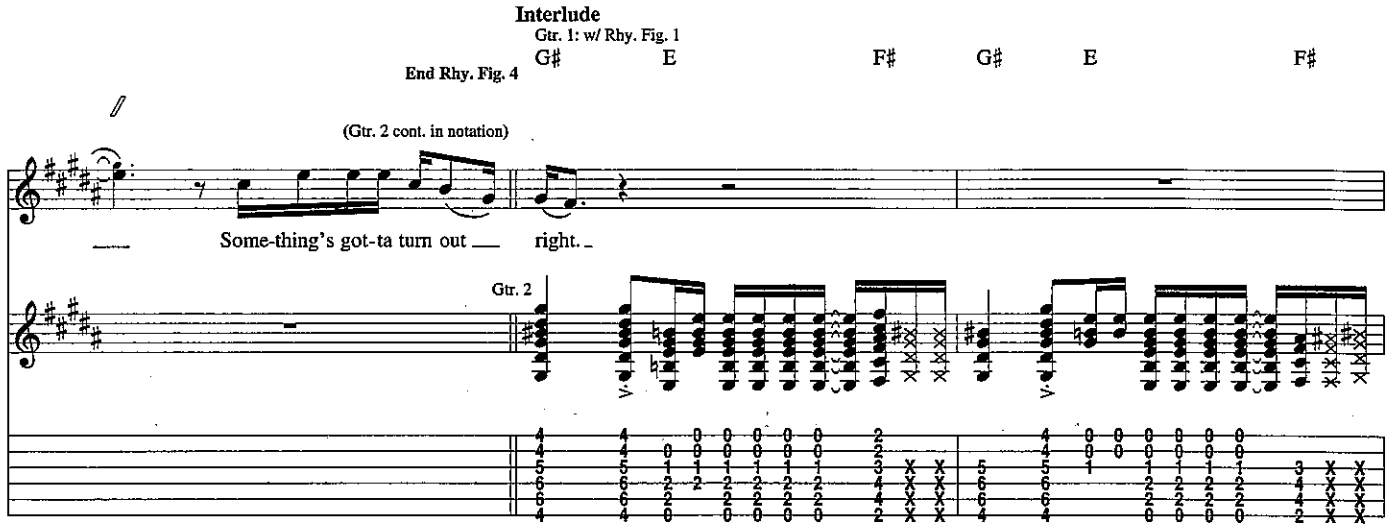
End Rhy. Fig. 3

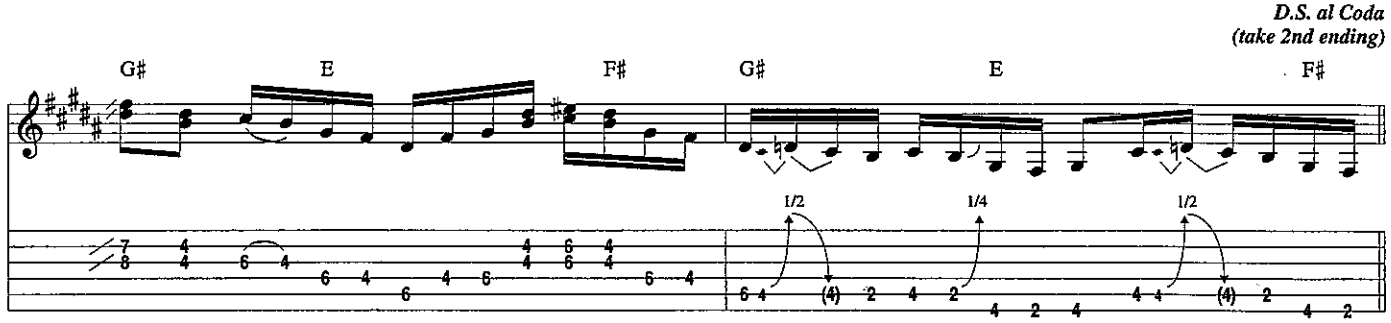
strong. I have - n't felt like this in so long.

E F♯ A Asus4 A E F♯

Wrong. in a sense, too far gone from love.


To Coda
A
E
F♯
A
6
open
Rhy. Fig. 4
Gtrs. 1 & 2
(Gtr. 2 cont. in notation, 2nd time)
That don't last for - ev-er.


Interlude
Gtr. 1: w/ Rhy. Fig. 1
G♯
E
F♯
G♯
E
F♯
End Rhy. Fig. 4
(Gtr. 2 cont. in notation)
Some-thing's got-ta turn out right.
Gtr. 2


D.S. al Coda
(take 2nd ending)
G♯
E
F♯
G♯
E
F♯
1/2
1/4
1/2

Coda
Chorus
E
F♯
A
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Strong.
Have - n't
Gtr. 2

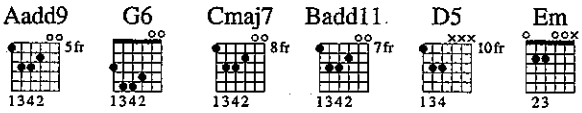
Gtr. 1: w/ Rhy. Fig. 5, 3 times, simile
E F♯ A
felt like this in so long.
E F♯ A
Wrong.
E F♯ A
in a sense, too far gone from love.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
F♯ A
That don't last for - ev - er.
Some-thing's got - ta turn out
Outro
G♯ E F♯ G♯ E F♯ G♯ E F♯ G♯
right.
Gtr. 1
Gtr. 2
1/4

Additional Lyrics

3. You, sugar taste, sweetness doesn't often touch my face.
Stay if you please.
You may not be here when I leave.

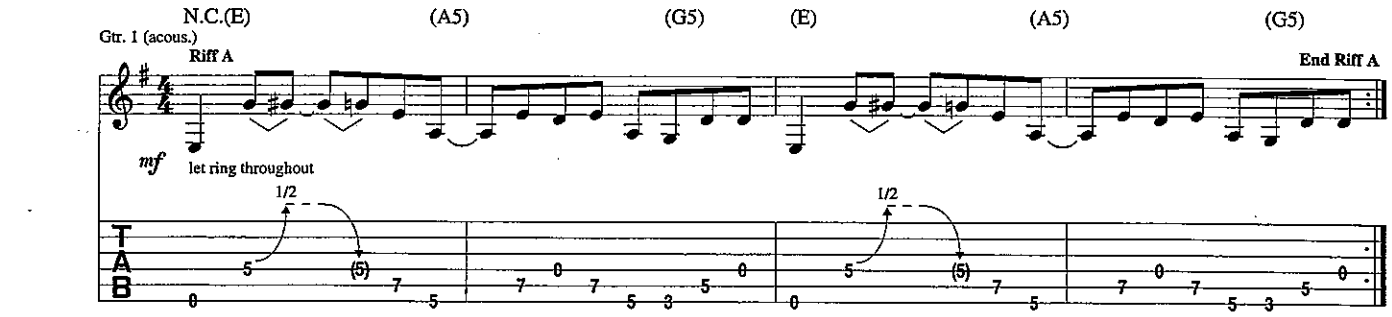
Heaven Beside You

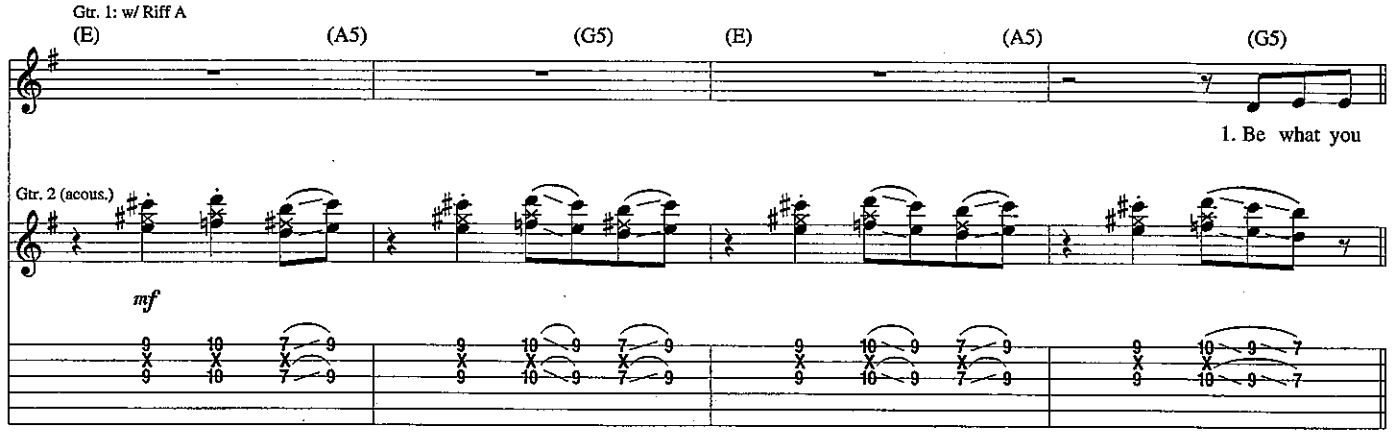
Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Mike Inez



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderately ♩ = 110





𝄋 **Verse**

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Gtr. 2: w/ Riff B, 1st 3 meas., 1st time
Gtr. 2: w/ Riff B, 2nd time

(E) (A5) (G5) (E) (A5) (G5)

Gtrs. 1 & 2: w/ Fill 1, 1st time

wan - na be. I don't like what I see.
down and blue, rath - er be me than you.

Chorus

A Aadd9 G6 Cmaj7

6
5fr
Rhy. Fig. 1

* Gtrs. 1 & 2

simile on repeats

Like the cold - est win - ter chill; heav - en be - side

* composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times, simile

Badd11 Aadd9 G6

End Rhy. Fig. 1

you, hell with - in. Like the cold - est win - ter chill;

Cmaj7 Badd11 Aadd9

heav - en be - side you, hell with - in. Like the

G6 Cmaj7 Badd11

cold - est win - ter will; heav - en be - side you, hell with - in.

Aadd9 G6 Cmaj7 Badd11 D5 E

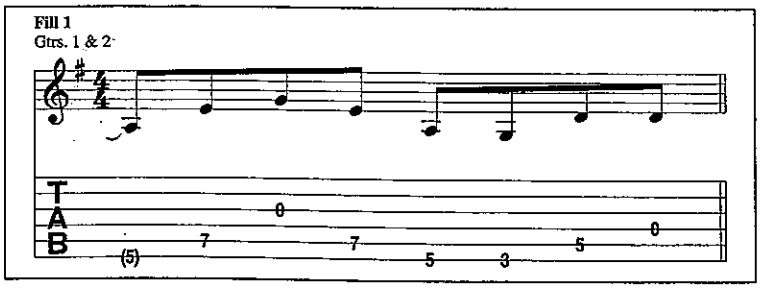
6
open

Gtrs. 1 & 2

(cont. in notation)

And you { think / wish / know } you { have / had / have } it still; heav - en in - side you.

Fill 1
Gtrs. 1 & 2



Bridge

G♯ A B♭ B

So, there's prob - lems in ___ your _ life. ___ That's fucked up, _____ and I'm not blind.
3rd time: but you're not blind.

Gtr. 1 **Riff C** **End Riff C**

Gtr. 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fig. 2

G♯ A B♭ B

Gtr. 2: w/ Rhy. Fill 1

___ I'm just see ___ through fad - ed, su - per jad - ed, out of ___ my _____
___ You're just see ___ through fad - ed, o - ver - rat - ed, out of ___ your _____

To Coda 1
To Coda 2

Interlude

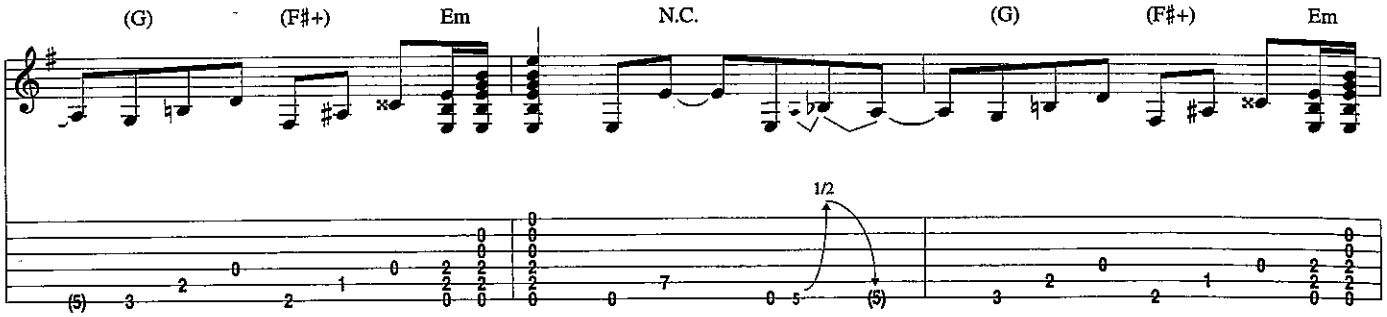
Em N.C. (G) (F♯+) Em N.C.

mind. _
mind. _

Gtrs. 1 & 2 **Riff D** **End Riff D**

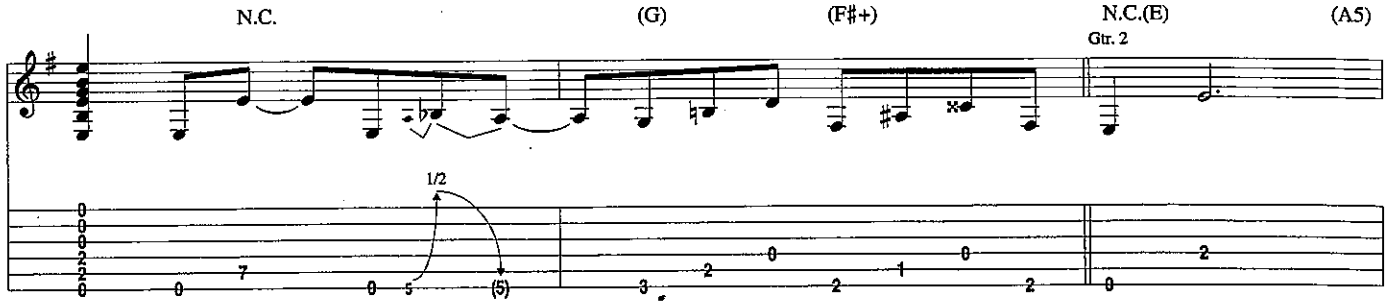
1/2 1/2

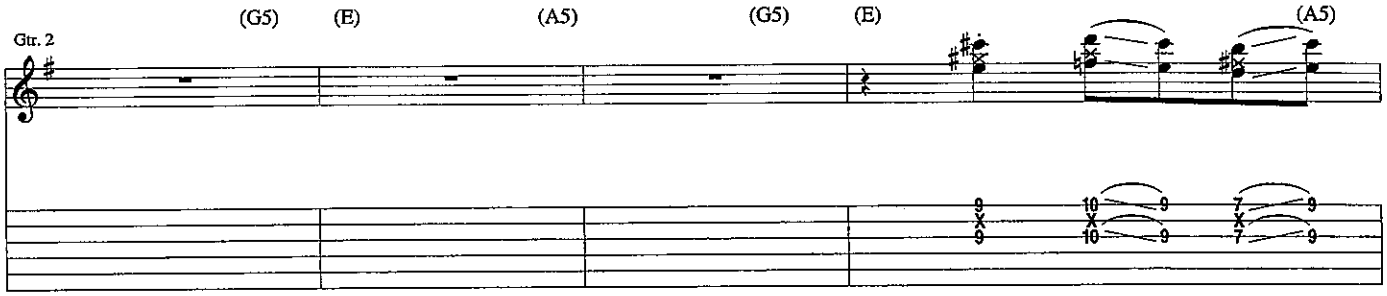
Rhy. Fill 1
Gtr. 2



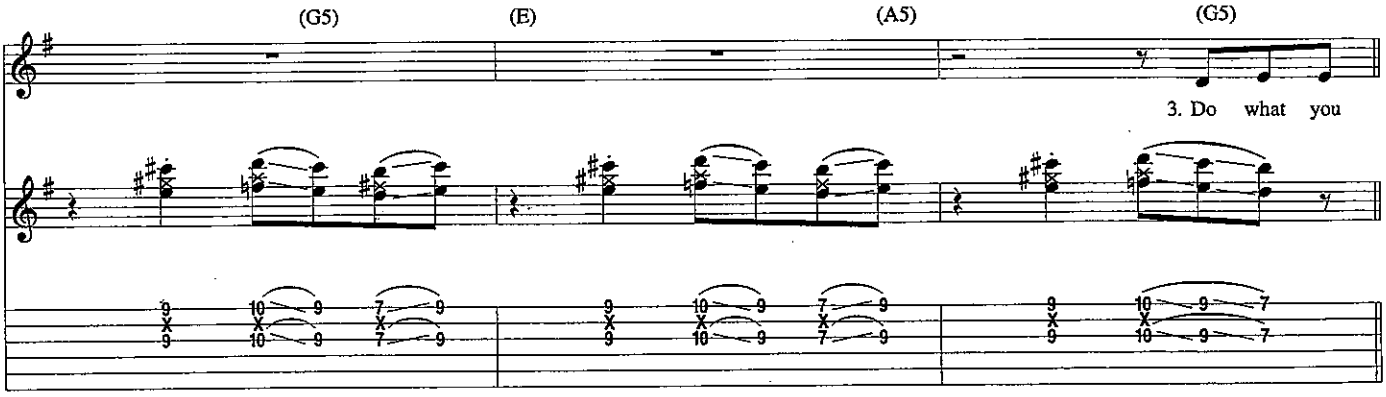
Interlude

Gtr. 1: w/ Riff A, 2 times





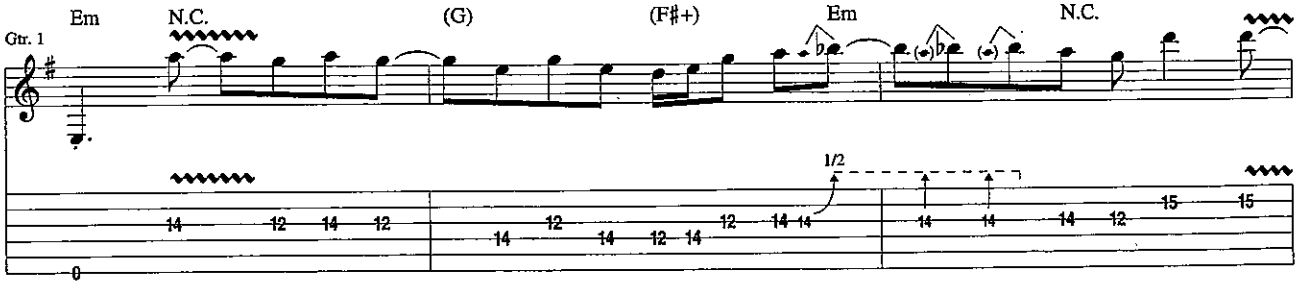
D.S. al Coda 1

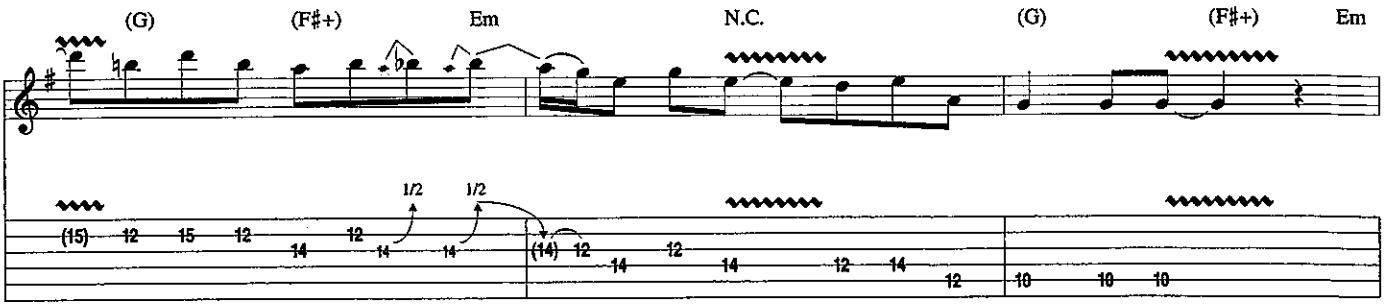


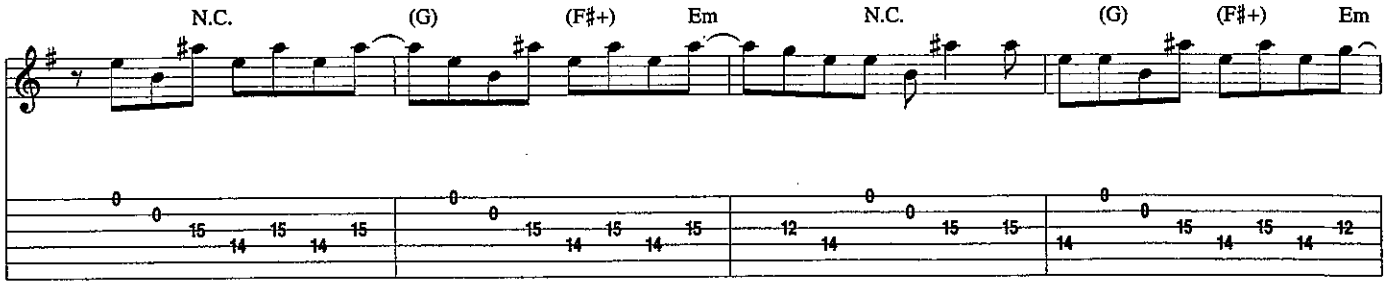
Coda 1

Guitar Solo

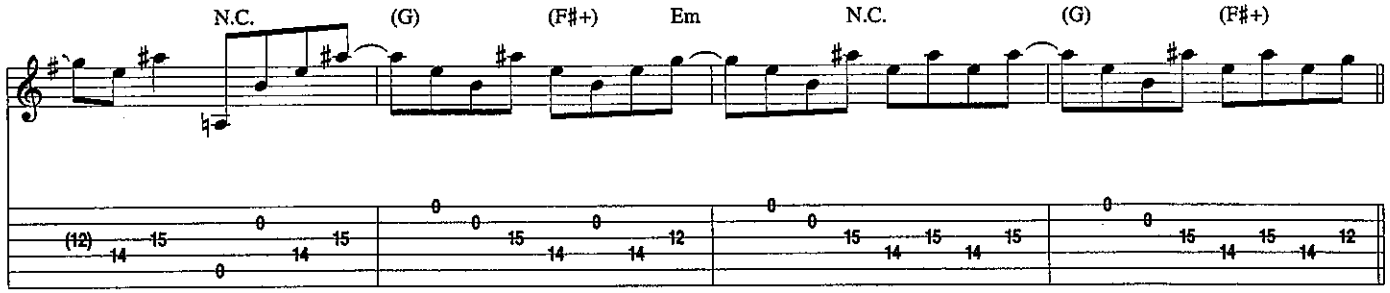
Gtr. 2: w/ Riff D, 7 times







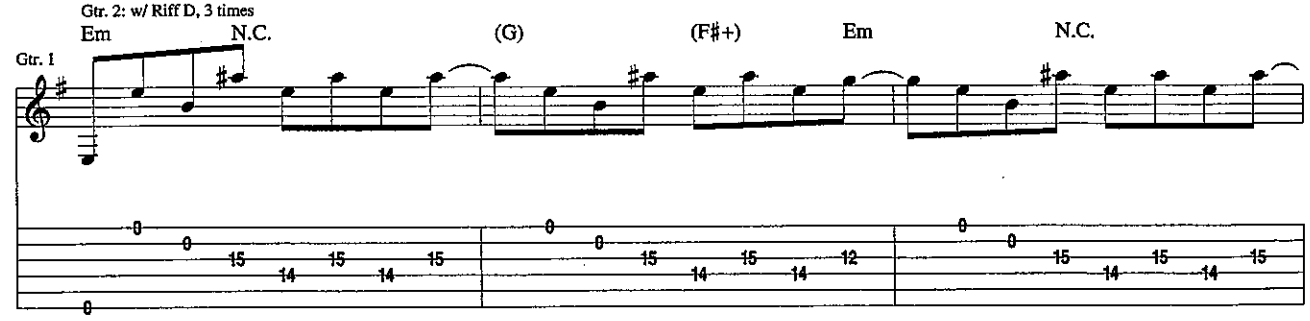
D.S.S. al Coda 2

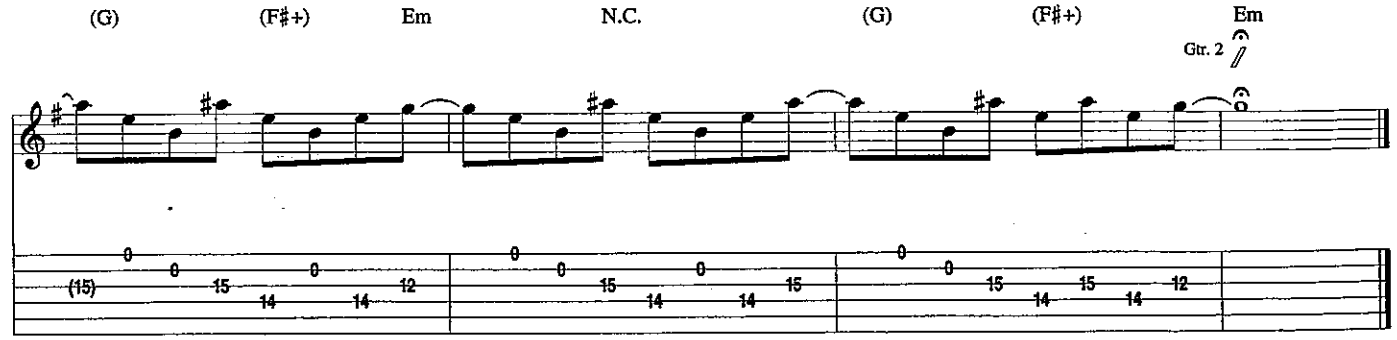


Coda 2

Outro

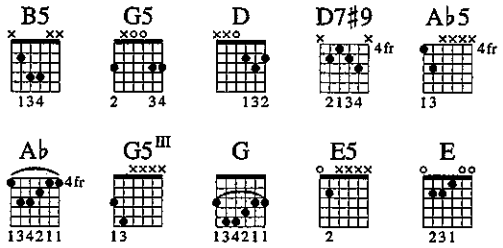
Gtr. 2: w/ Riff D, 3 times





Would?

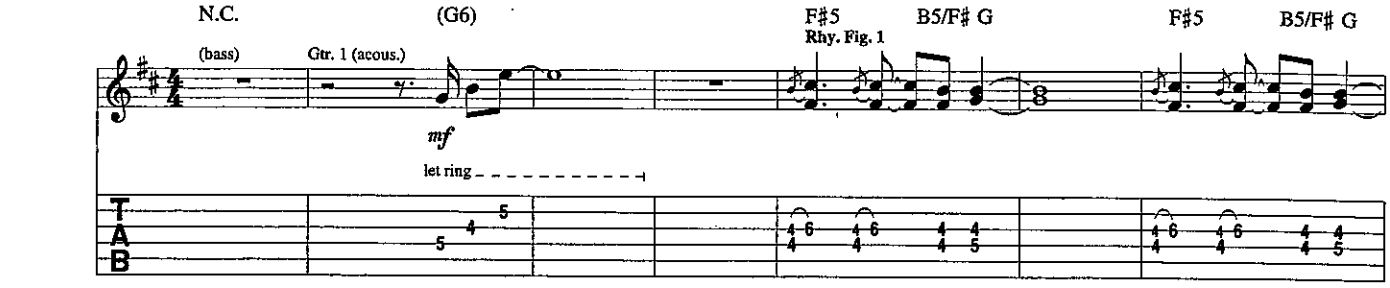
By Jerry Cantrell

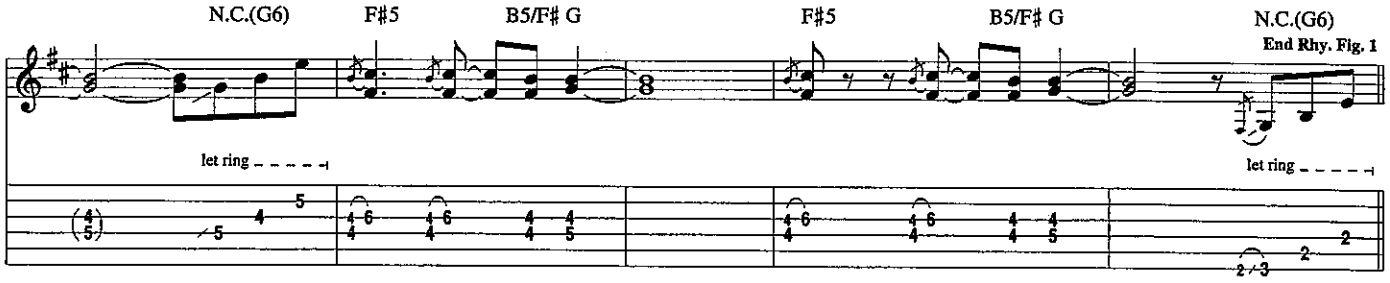


Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 100





Verse

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Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
F♯5 B5/F♯ G F♯5 B5/F♯ G
Teach me, young child, of love here-af-ter.
Fly-ing, not yet quite the no-tion.
Gtr. 1
Gtrs. 1 & 2
(cont. in slash)
Chorus
B5 G5
Rhy. Fig. 3
End Rhy. Fig. 3
* Gtrs. 1 & 2
In-to the flood a-gain. Same old trip it was
* composite arrangement
Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
B5 G5 B5 G5
back then. So I made a big mis-take.
B5 G5
Try to see it once my way.
To Coda
1.
Interlude
Gtr. 1: w/ Rhy. Fill 1, 1st time
Gtr. 1: w/ Rhy. Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 3, 3rd time
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 2 times
F♯5 B5/F♯ G
7
Rhy. Fill 1
G5 B E
4fr 5fr
Gtr. 1
Rhy. Fill 2
G5 G A
3fr 5fr
Gtr. 1
Rhy. Fill 3
G5
Gtr. 1

2.

Guitar Solo

*F♯5 G(♭5) G F♯5 G(♭5) G

Gtr. 1

Gtr. 2

Rhy. Fig. 4 End Rhy. Fig. 4

* Chord symbols reflect implied tonality.

Gtr. 2: w/ Rhy. Fig. 4, simile

F♯5 G(♭5) G F♯5 G(♭5) G *D.S. al Coda*

Yeah.

Gtr. 1

full full

Coda

Bridge

D D7♯9 A♭5 A♭

Rhy. Fig. 5

* Gtrs. 1 & 2

Am I wrong?

* composite arrangement

G5 G E5 E

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D D7♯9 A♭5

End Rhy. Fig. 5

Have I run too far to get home? Have I gone,

Outro

A♭ G5 G E5 E D7♯9

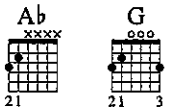
Gtrs. 1 & 2

rit.

left you here a - lone? If I would, could you?

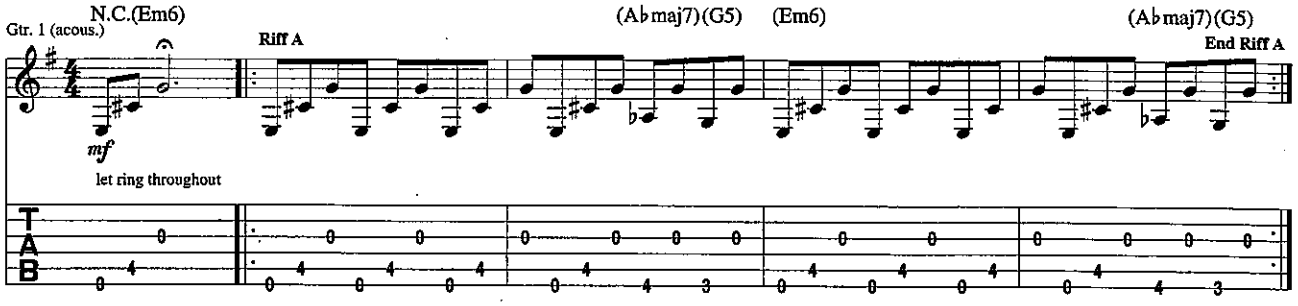
Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

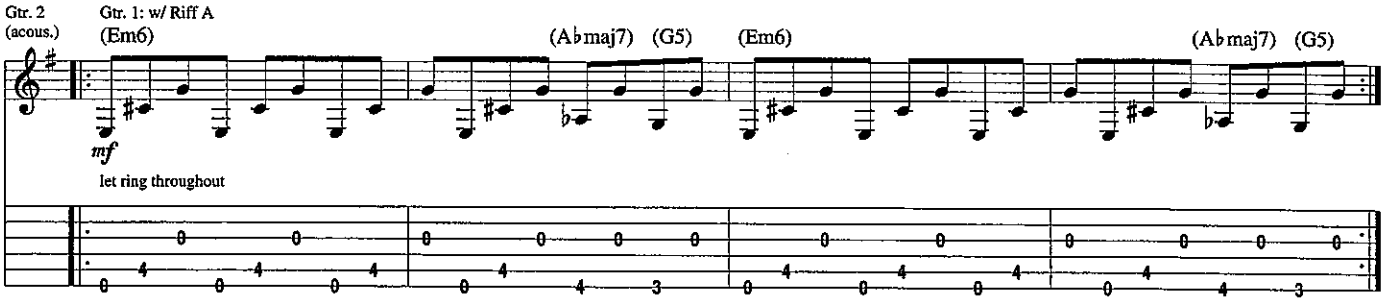


Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Freely **Moderately** ♩ = 93

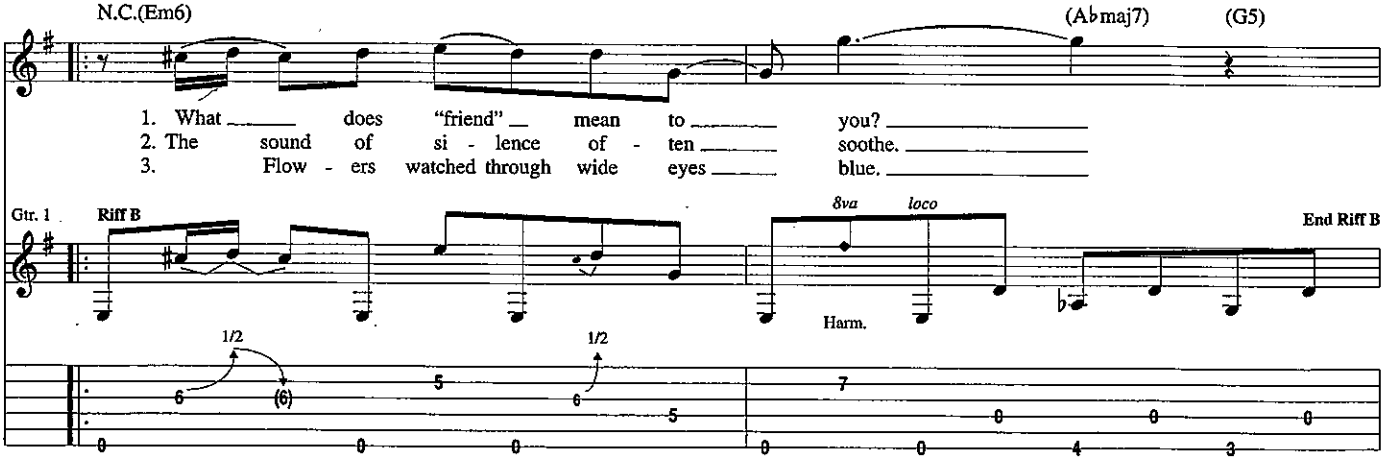


Half-Time Feel

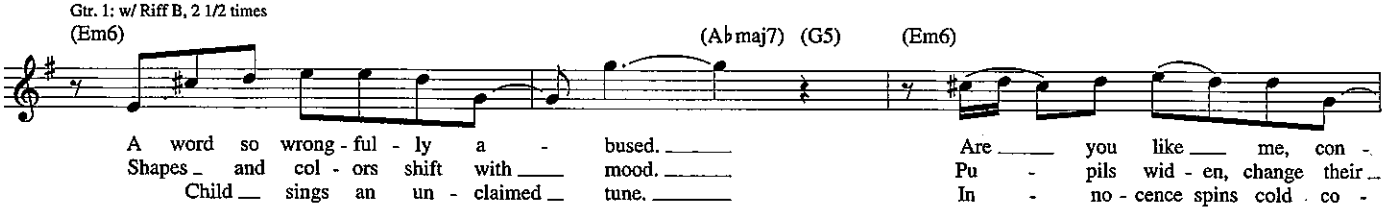


Verse

Gtr. 2: w/ Riff A, 1 3/4 times



Gtr. 1: w/ Riff B, 2 1/2 times


(Em6)
(A♭maj7) (G5)
(Em6)
A word so wrong - ful - ly a - bused.
Shapes and col - ors shift with mood.
Child sings an un - claimed tune.
Are you like me, con -
Pu - pils wid - en, change their
In - no - cence spins cold co -

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Gtr. 1: w/ Fill 1
Gtr. 2: w/ Fill 2

(A♭maj7) (G5) (Em6) (A♭maj7) (G5)

- fused? ___ All ___ in - clud - ed but ___ you. ___
___ hue. ___ Rap - id brown, a - void clear ___ blue. ___
- coon. ___ Grow ___ to see the pain too ___ soon. ___

(G(♭5)) (G5) (G(♭5)) (G5) (G(♭5)) (G5) (G(♭5))

A-

Gtr. 1 Riff C End Riff C

Gtr. 2 Riff C1 End Riff C1

1. 2.

Interlude

End Half-Time Feel

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)

7

Gtrs. 1 & 2: w/ Riffs C & C1
3
(G5) (G(♭5))

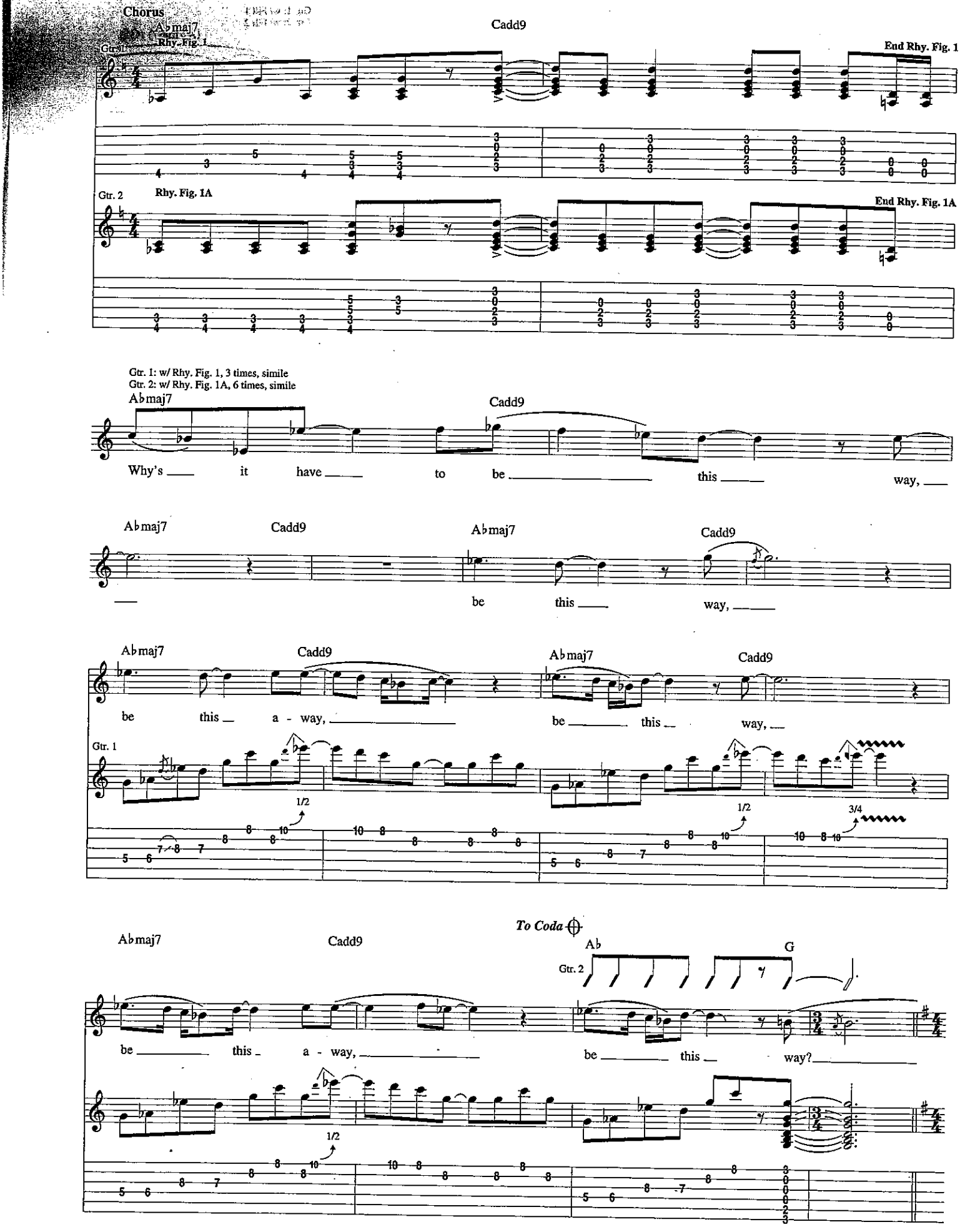
lone. ___

Fill 1
Gtr. 1

8va *loco*

Harm.

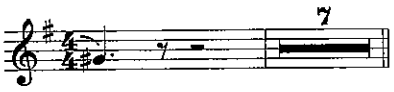
Fill 2
Gtr. 2


Chorus
Abmaj7
Rhy. Fig. 1
Gtr. 1
Cadd9
End Rhy. Fig. 1
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, 6 times, simile
Abmaj7
Cadd9
Why's it have to be this way,
Abmaj7
Cadd9
Abmaj7
Cadd9
be this way,
Abmaj7
Cadd9
Abmaj7
Cadd9
be this a - way, be this way,
Gtr. 1
1/2
1/2
3/4
To Coda
Abmaj7
Cadd9
Ab
G
Gtr. 2
be this a - way, be this way?
1/2

Interlude
Half-Time Feel

D.S. al Coda
(take 2nd ending)

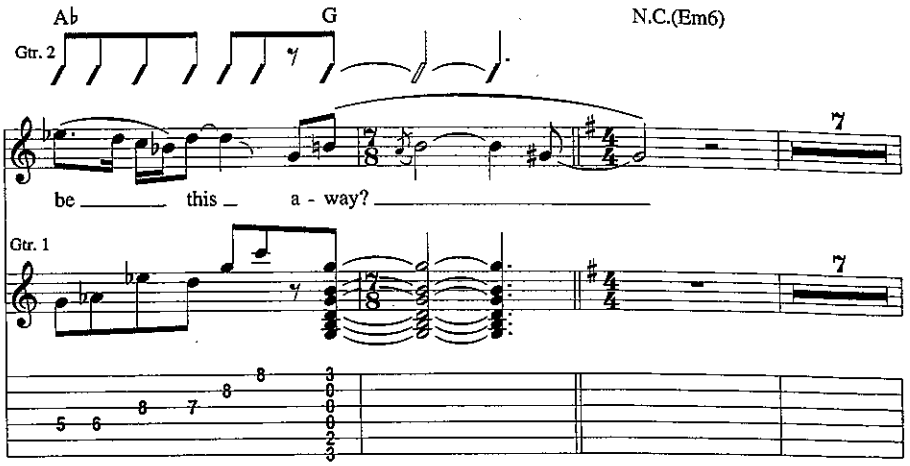
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)

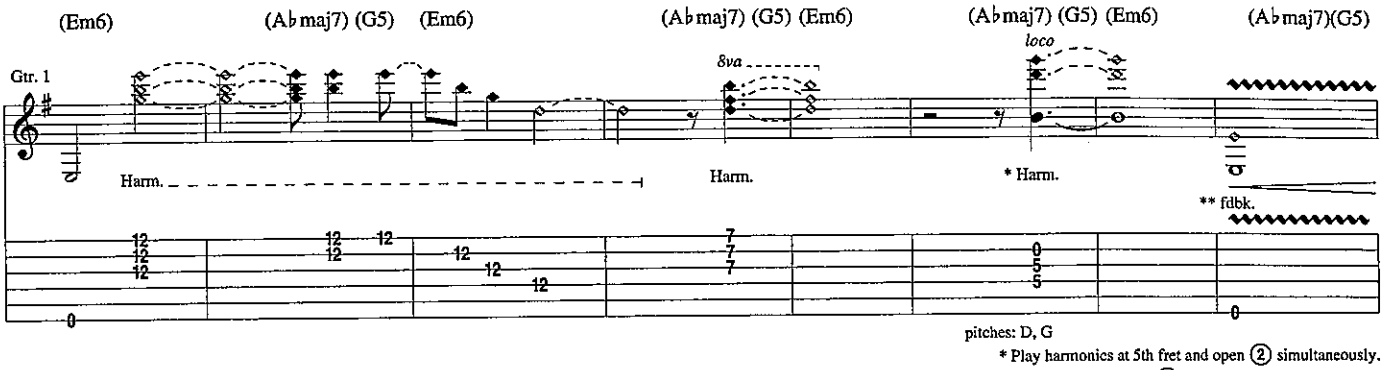


Coda

Outro
Half-Time Feel

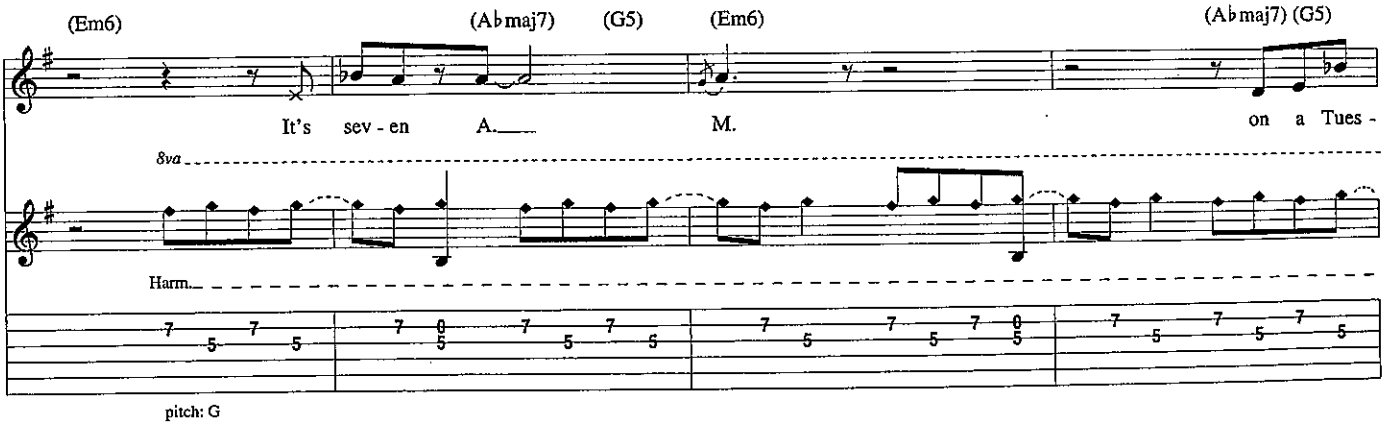
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A, 14 times
N.C.(Em6)



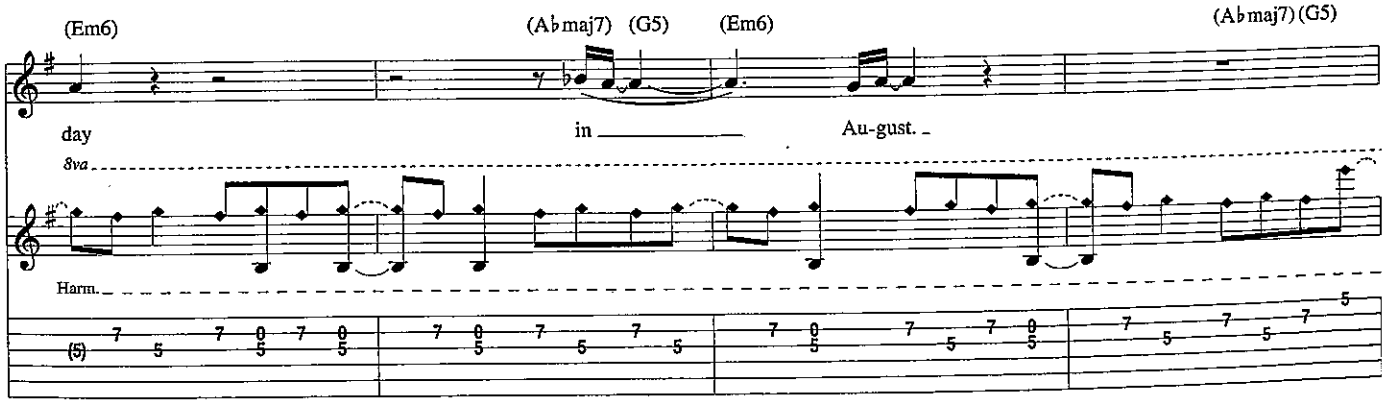


pitches: D, G

* Play harmonics at 5th fret and open (2) simultaneously.
** Feedback causes (6) to vibrate, creating crescendo.



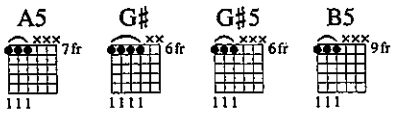
pitch: G



(Em6)
(Abmaj7)(G5)
(Em6)
(Abmaj7)(G5)
Next week
I turn twen - ty - eight.
8va
loco
Harm.
(5)
12
12
I'm still young.
It - 'll be me.
pitch: G
w/ Voc. ad lib., till end
1/2
play 7 times
pitches: B, E
Gtr. 2: w/ Fill 3
Fill 3
Gtr. 2
T
A
B

Over Now

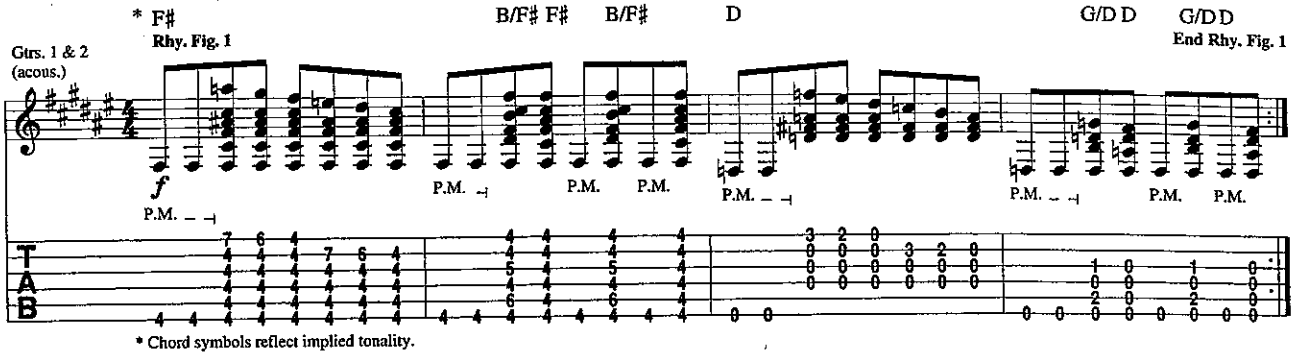
Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney



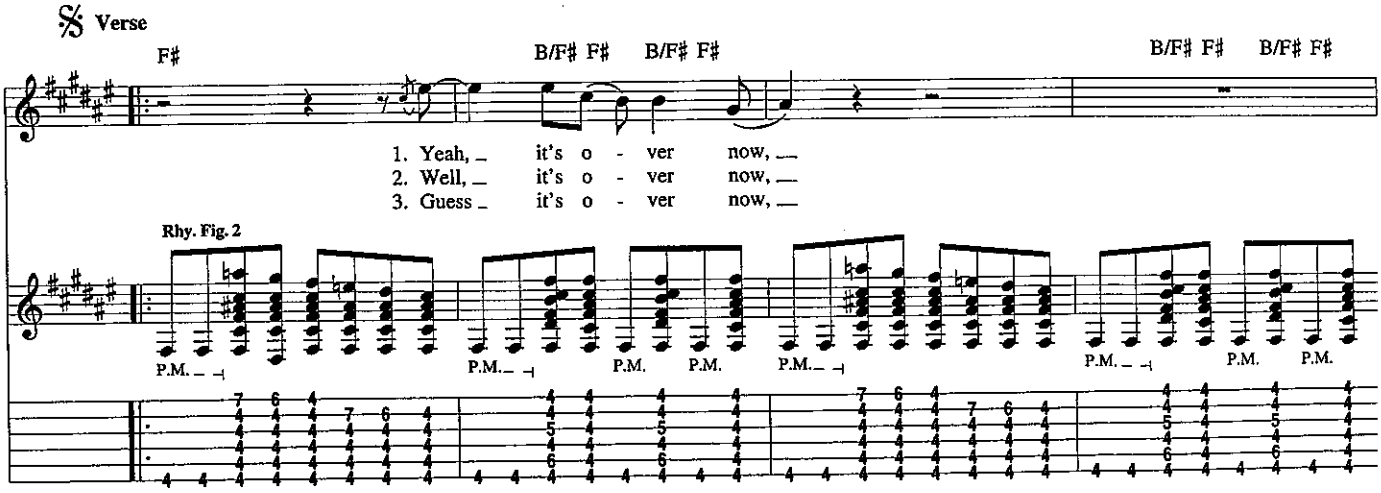
Open D Tuning, Tune Down 1/2 Step:
① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

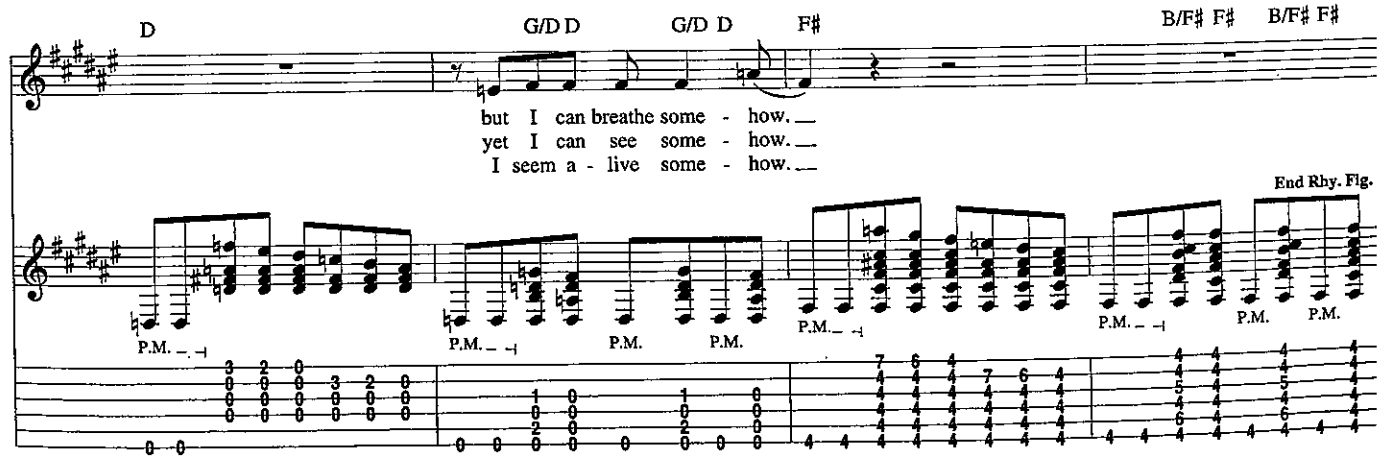
Intro

Moderately ♩ = 112



* Chord symbols reflect implied tonality.





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Gtrs. 1 & 2: w/ Rhy. Fig. 2
B/F♯ F♯ B/F♯ F♯ B/F♯ F♯ B/F♯ F♯
When it's all worn out,
When it's all gone wrong,
When it's out of sight,
D G/D D G/D D F♯ B/F♯ F♯ B/F♯ F♯
I'd rath - er go with - out.
it's hard to be so strong.
just wait and do your time.
Chorus
A5 G♯
Gtr. 1
P.M.
1., 2. You know it's been on my mind. Could you stand
3. You know it's been on my mind. Could I stand
Gtr. 2
P.M. P.M.
G♯5 B5
right here, look me straight in the eye and say that it's o - ver now?
right here, look my - self in the eye and say that it's o - ver now?

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F♯
B/F♯ F♯
B/F♯ F♯ D
G/D D
G/D D
F♯
We pay our debt some - time.
1.
2.
B/F♯ F♯ B/F♯ F♯ D
G/D D G/D D
D
G/D D
G/D D
We pay our debt some - time.
Interlude
Half-Time Feel
F♯m7
Dmaj7
We pay our debt some - time.
let ring throughout
simile on repeat
Gtr. 2
let ring throughout
simile on repeat
To Coda
F♯m7
Dmaj7
We pay our debt some - time.
Riff A
End Riff A

Guitar Solo

Gtr. 1: w/ Riff A, 2 times

F♯m7 Dmaj7

Gtr. 2

F♯m7 Dmaj7

Gtr. 1: w/ Fill 1 Gtr. 1: w/ Riff A, last 3 meas.

F♯m7 Dmaj7

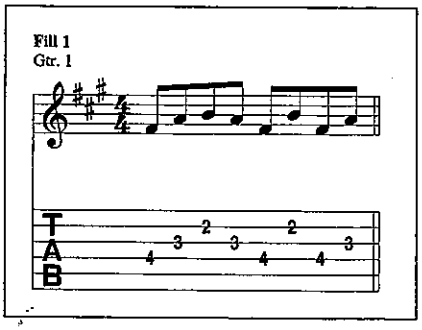
D.S. al Coda
(take 2nd ending)

Gtr. 1: w/ Riff A

F♯m7 Dmaj7

End Half-Time Feel

Fill 1
Gtr. 1



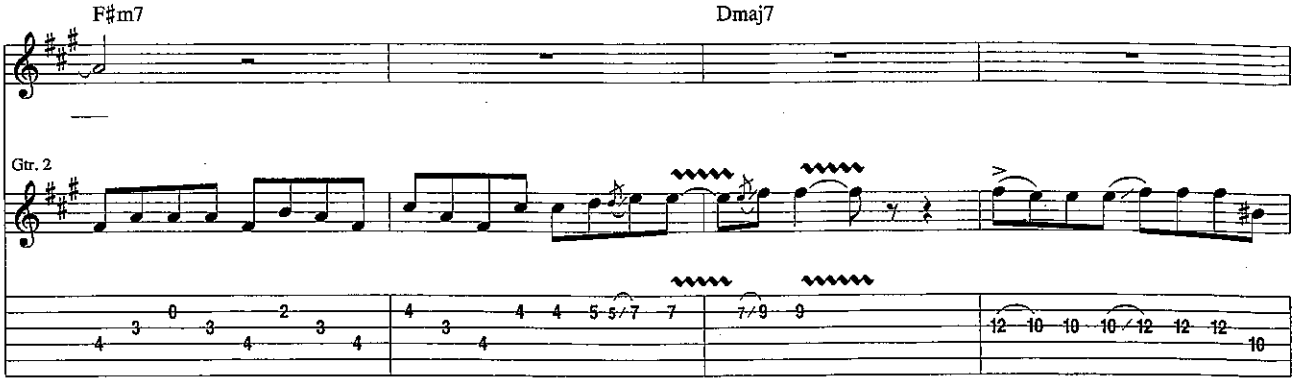
Coda

Outro

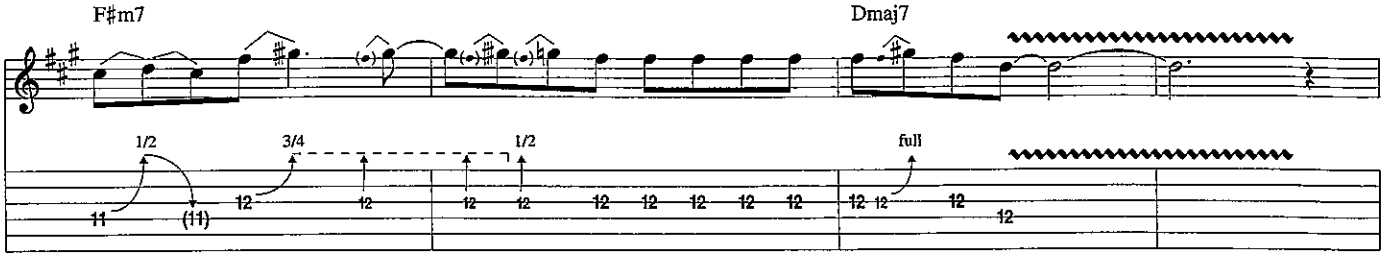
Gtr. 1: w/ Riff A, 2 times

F♯m7 Dmaj7

Gtr. 2



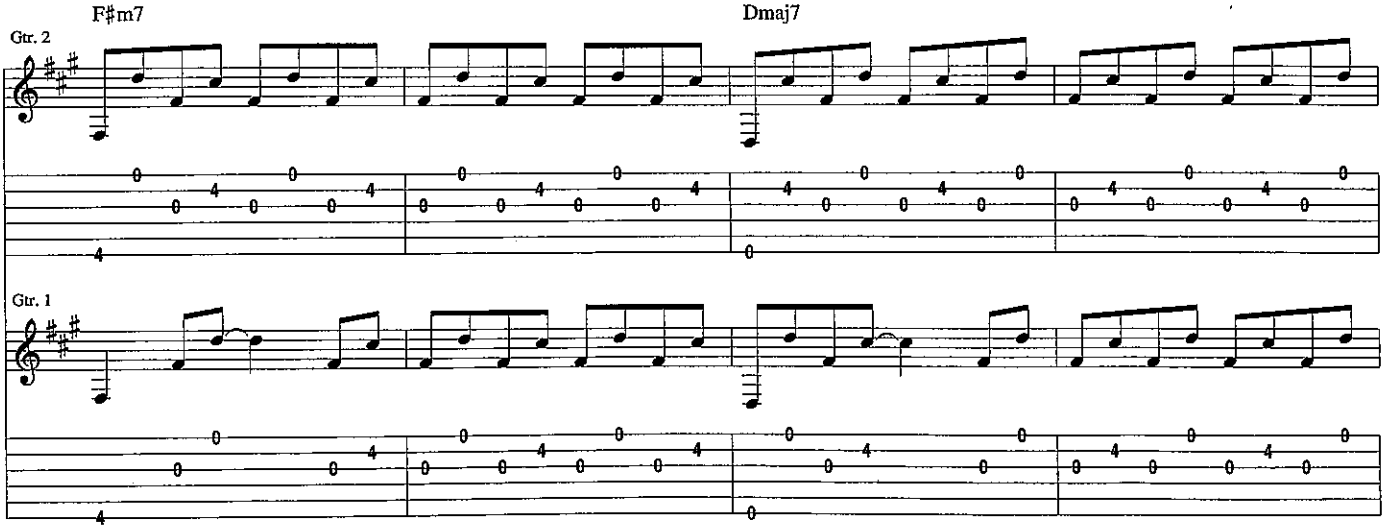
F♯m7 Dmaj7



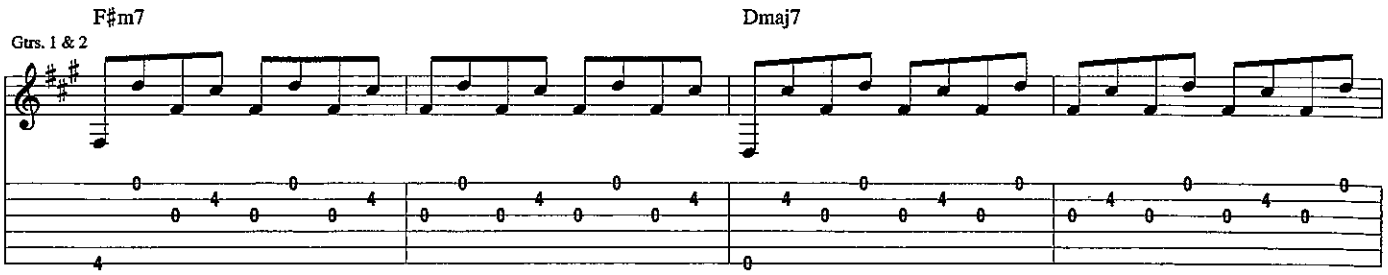
F♯m7 Dmaj7

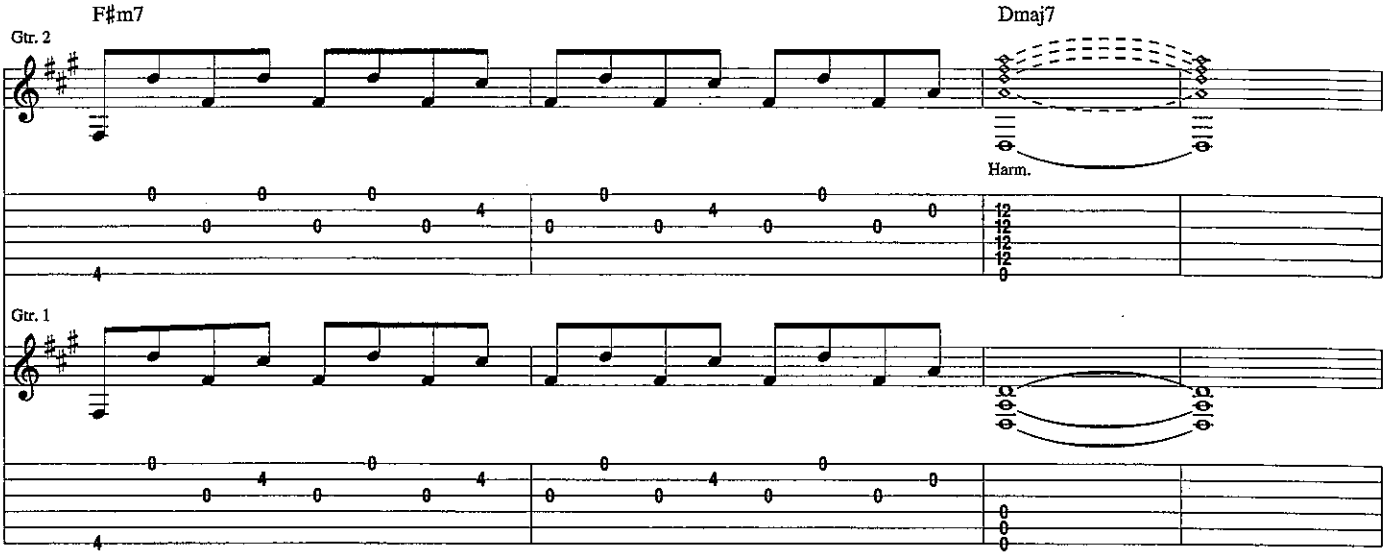
Gtr. 2

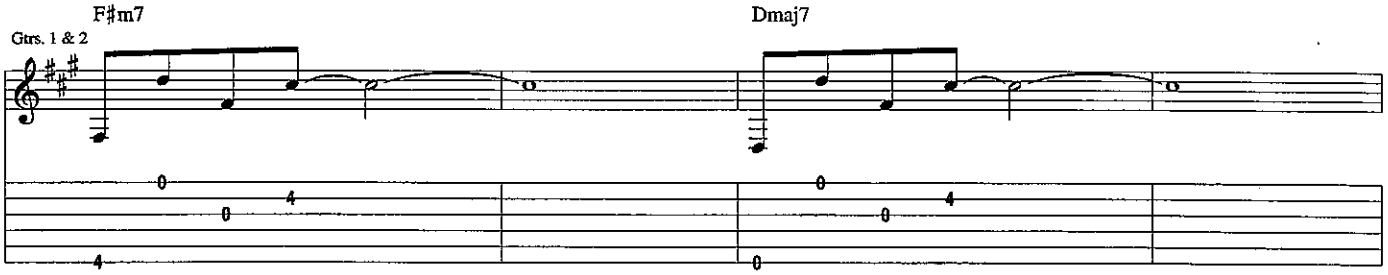
Gtr. 1

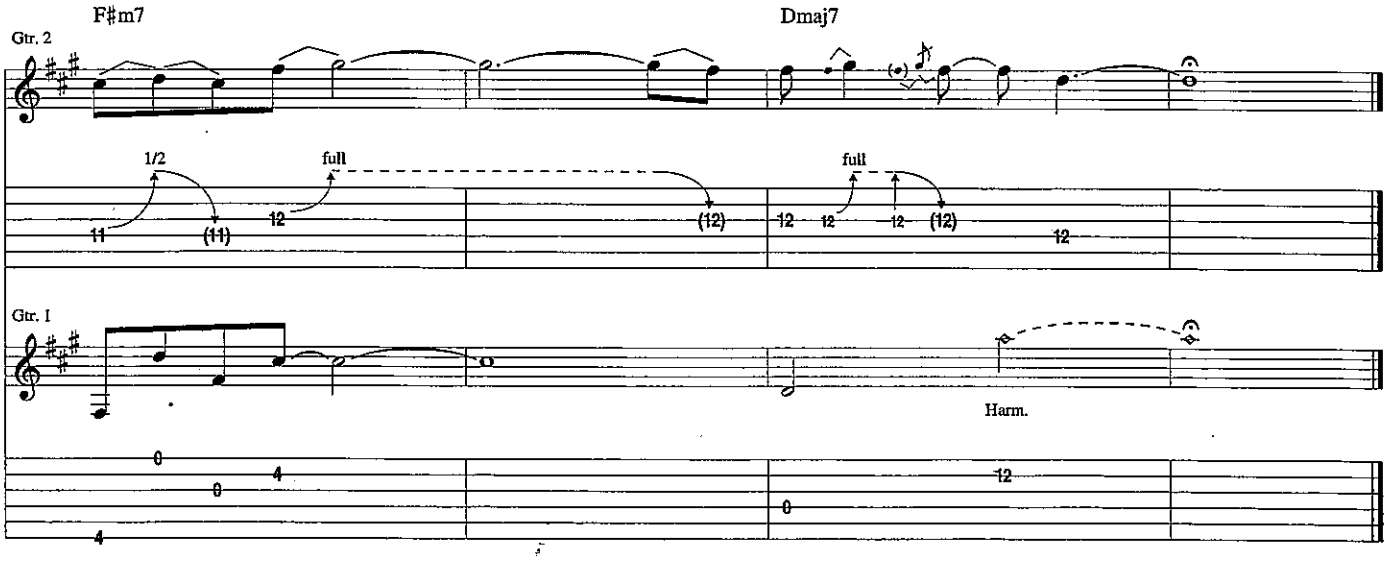


F♯m7 Dmaj7


F♯m7
Dmaj7
Gtrs. 1 & 2

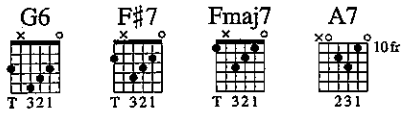

F♯m7
Dmaj7
Gtr. 2
Harm.
Gtr. 1


F♯m7
Dmaj7
Gtrs. 1 & 2


F♯m7
Dmaj7
Gtr. 2
1/2
full
full
Gtr. 1
Harm.

Killer Is Me

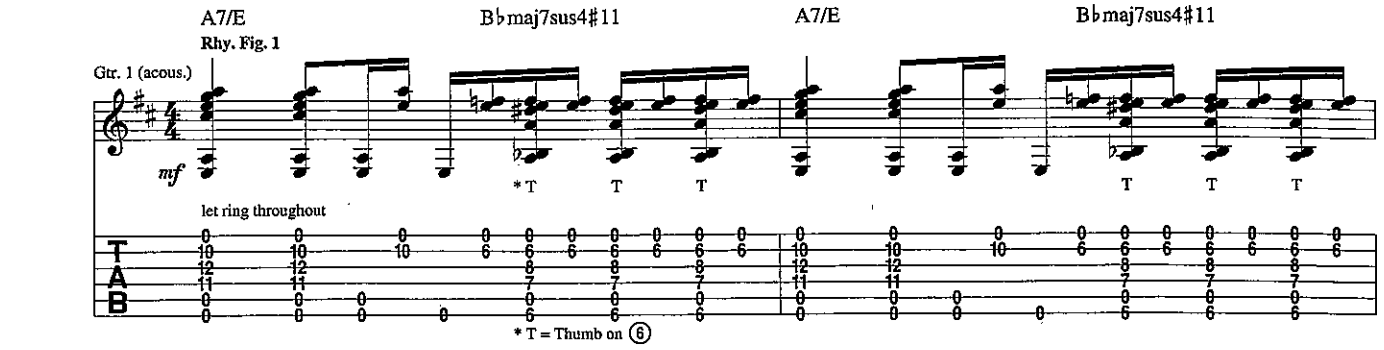
By Jerry Cantrell

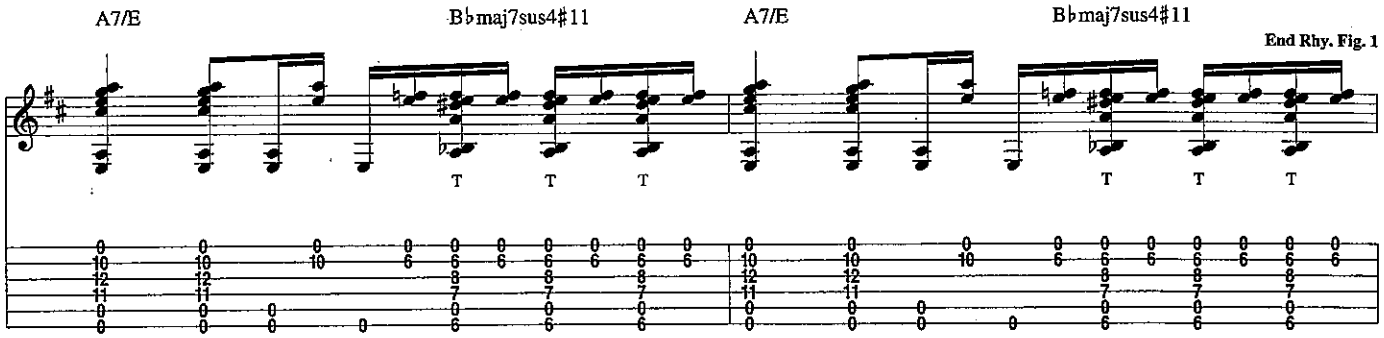


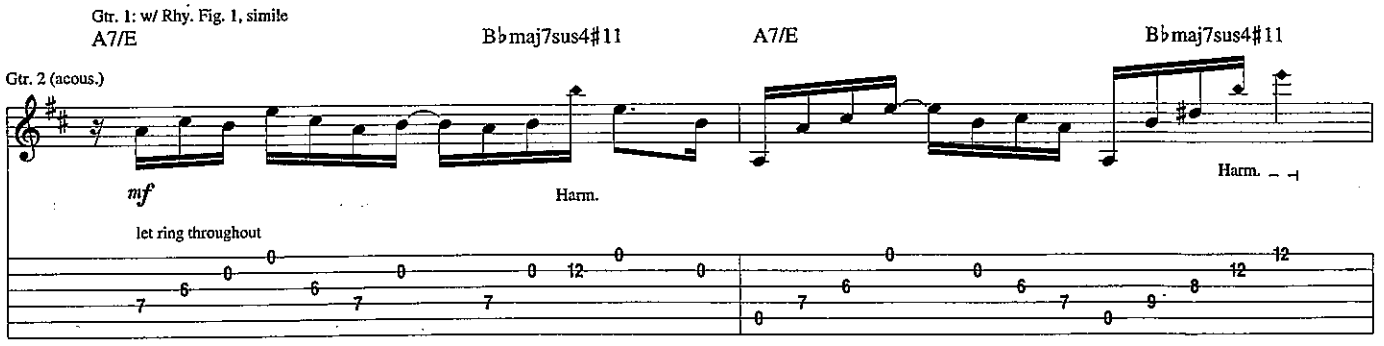
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

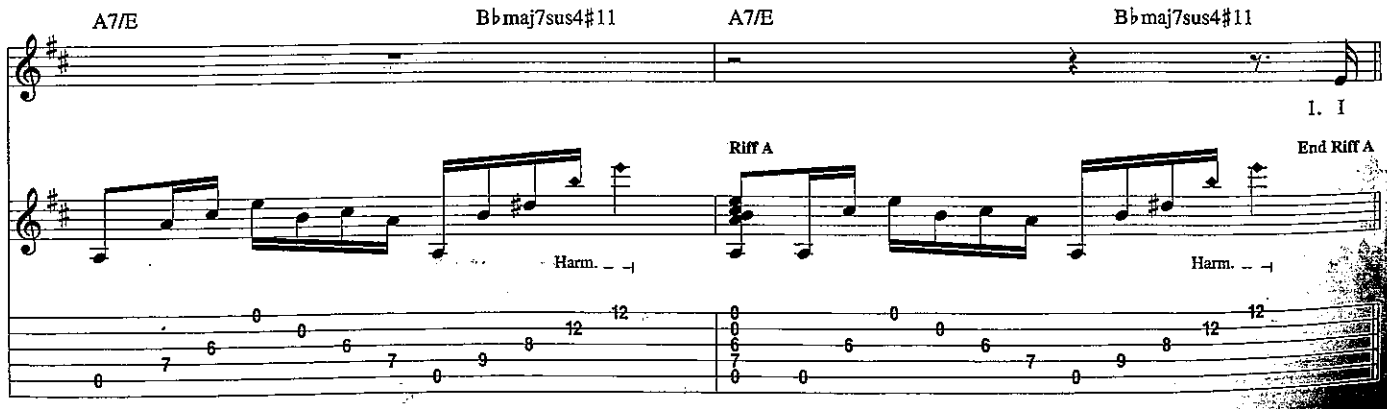
Intro

Slowly ♩ = 59









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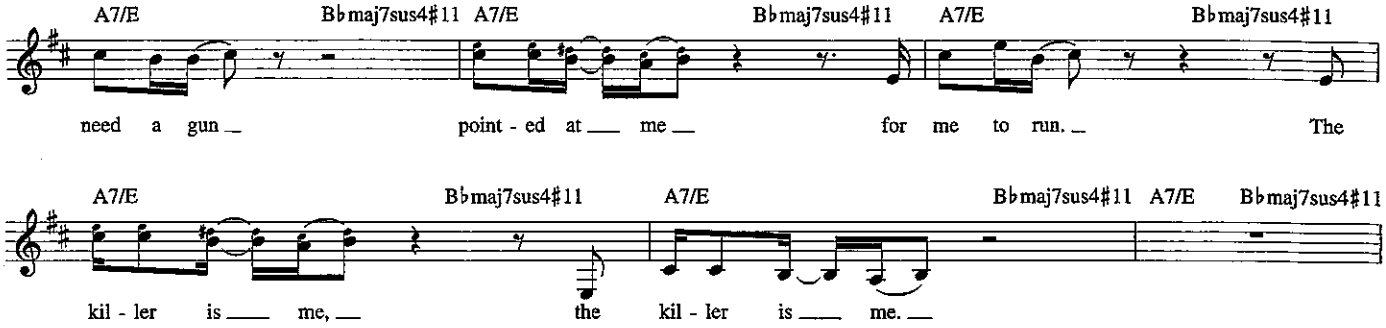
Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 8 times, simile

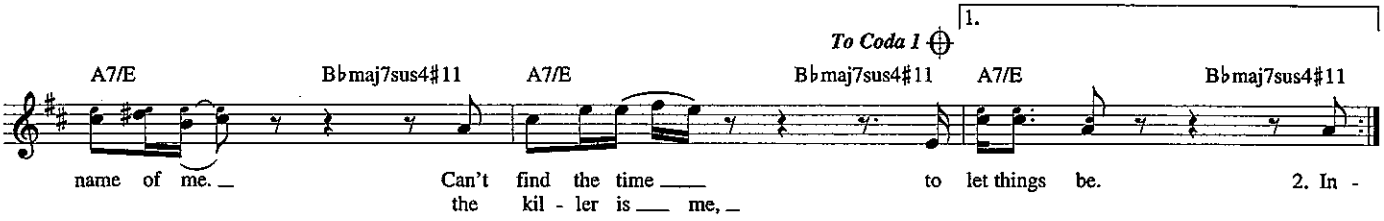

A7/E B♭maj7sus4♯11 A7/E B♭maj7sus4♯11 A7/E B♭maj7sus4♯11
need a gun point - ed at me for me to run. The
A7/E B♭maj7sus4♯11 A7/E B♭maj7sus4♯11 A7/E B♭maj7sus4♯11
kil - ler is me, the kil - ler is me.

𝄋 Verse

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile

To Coda 1 ⊕

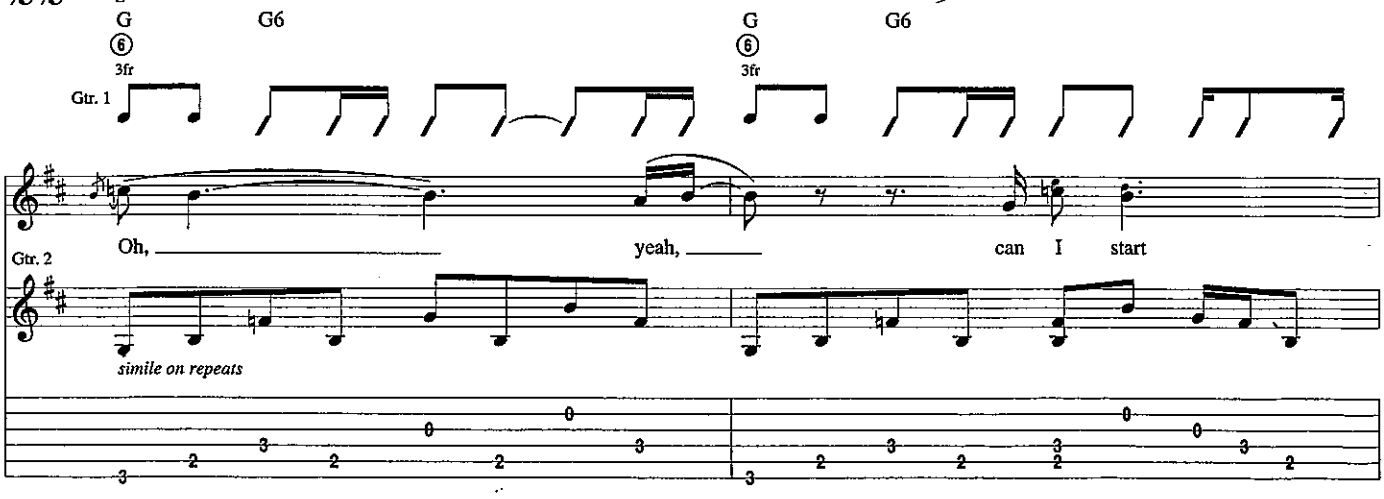


2.

Interlude

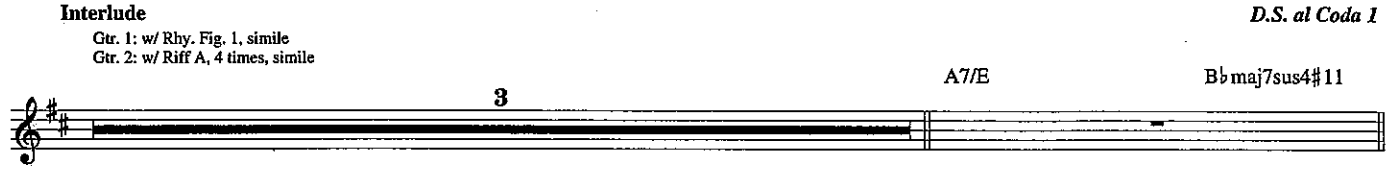
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile

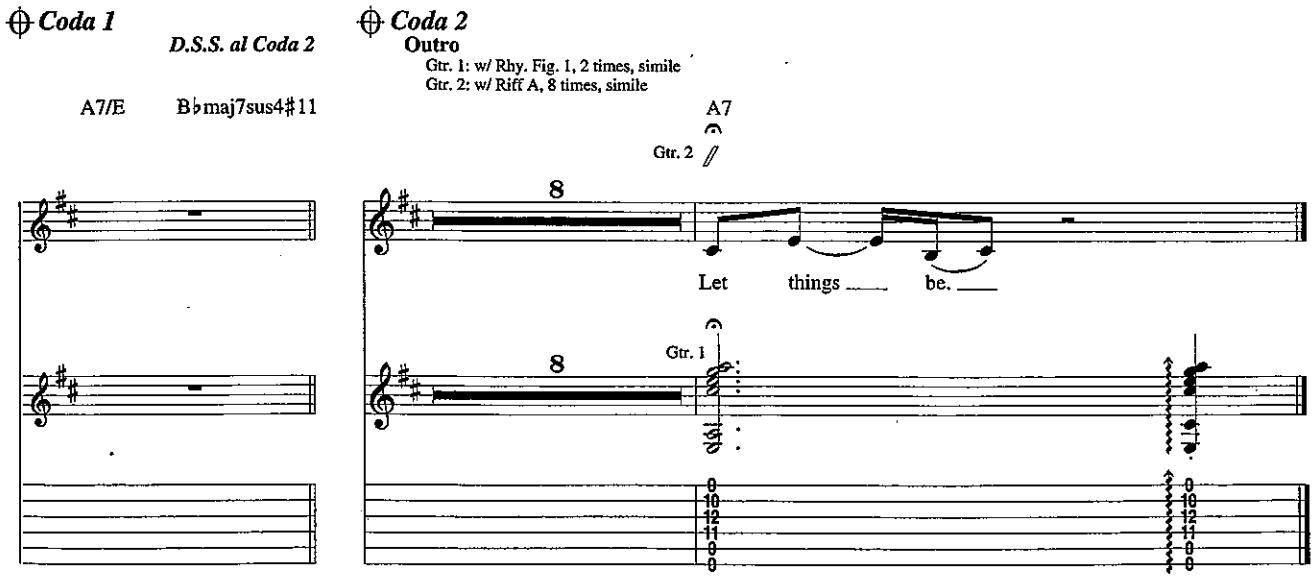
𝄋𝄋 Bridge



Interlude

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile





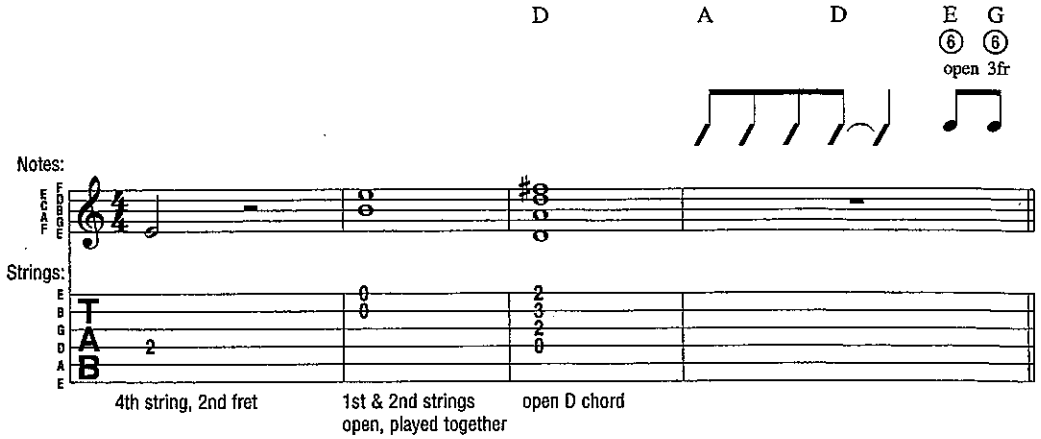
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

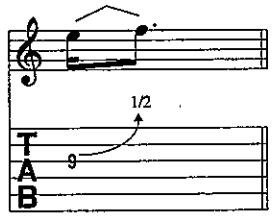
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

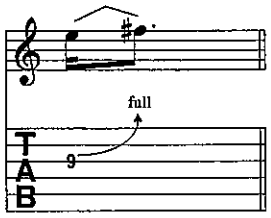


Definitions for Special Guitar Notation

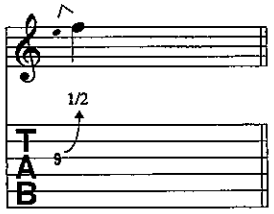
HALF-STEP BEND: Strike the note and bend up 1/2 step.



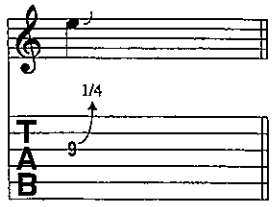
WHOLE-STEP BEND: Strike the note and bend up one step.



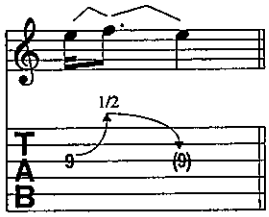
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



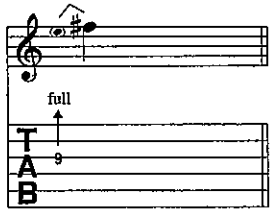
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



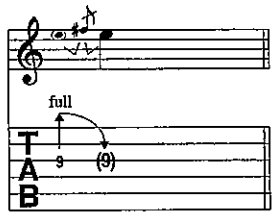
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



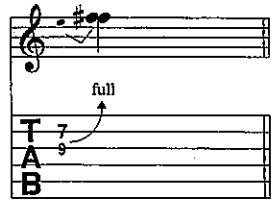
PRE-BEND: Bend the note as indicated, then strike it.



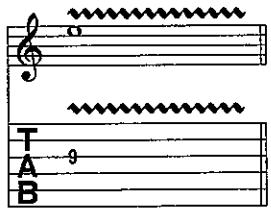
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



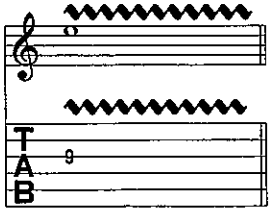
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



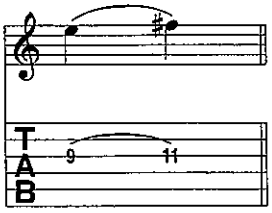
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



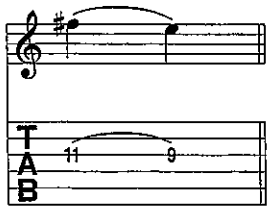
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



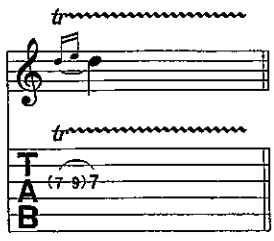
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



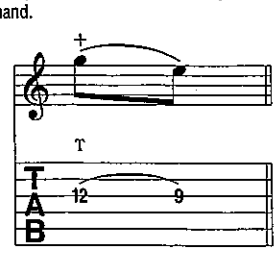
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

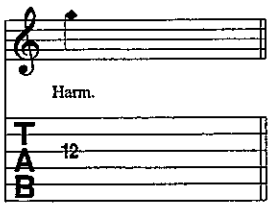
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



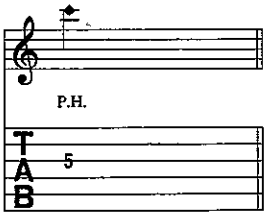
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



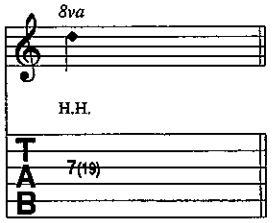
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



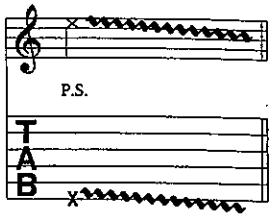
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

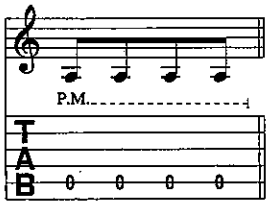


PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

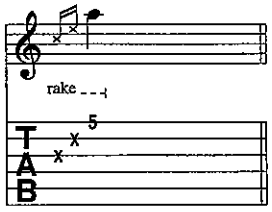


MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



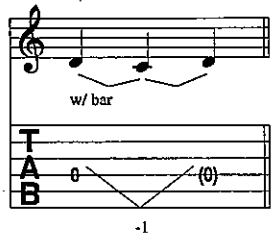
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

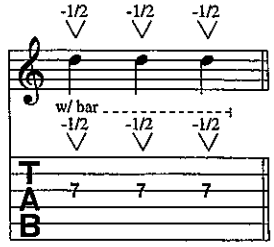
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "***Coda.***"

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

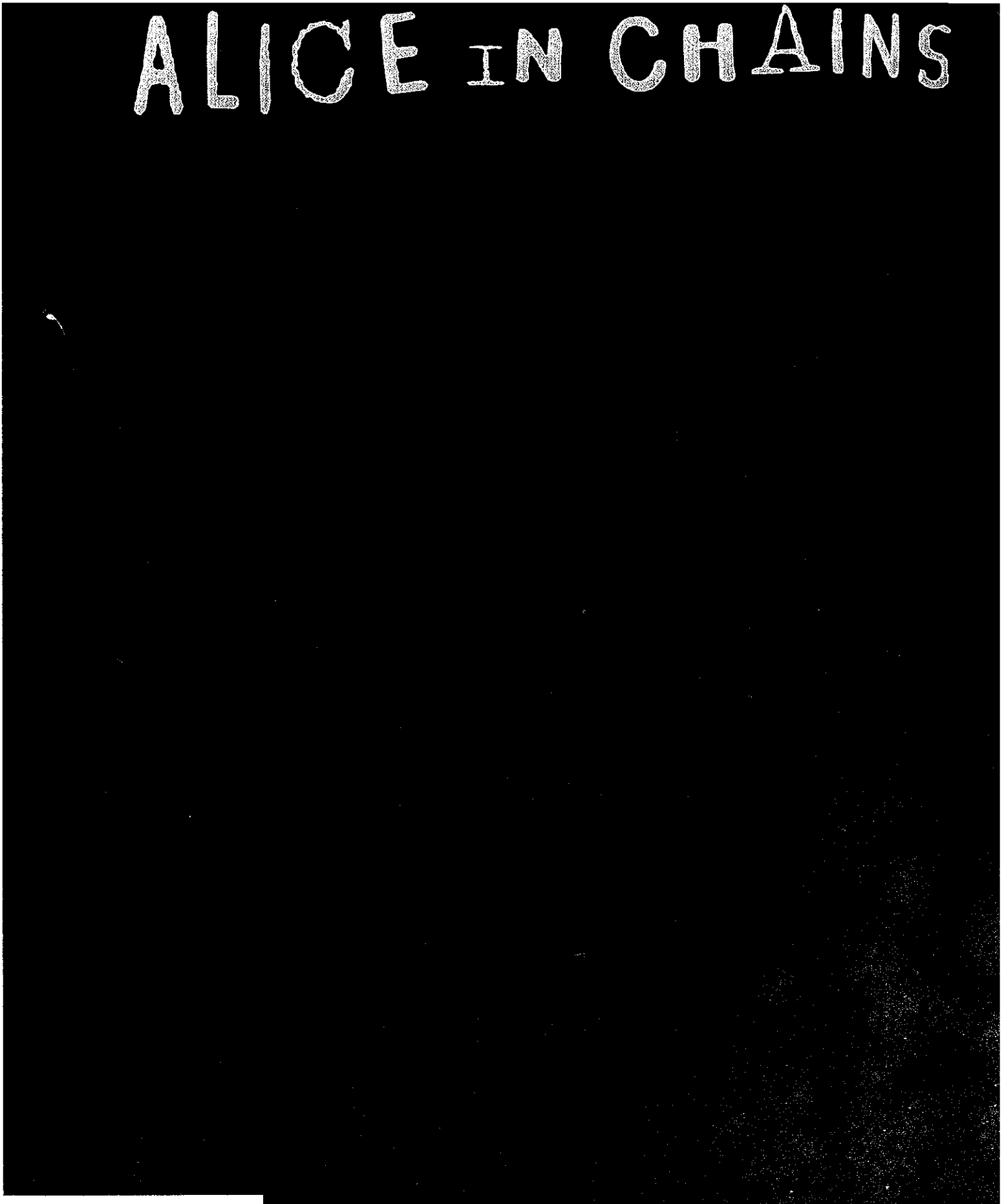
tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

ALICE IN CHAINS



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